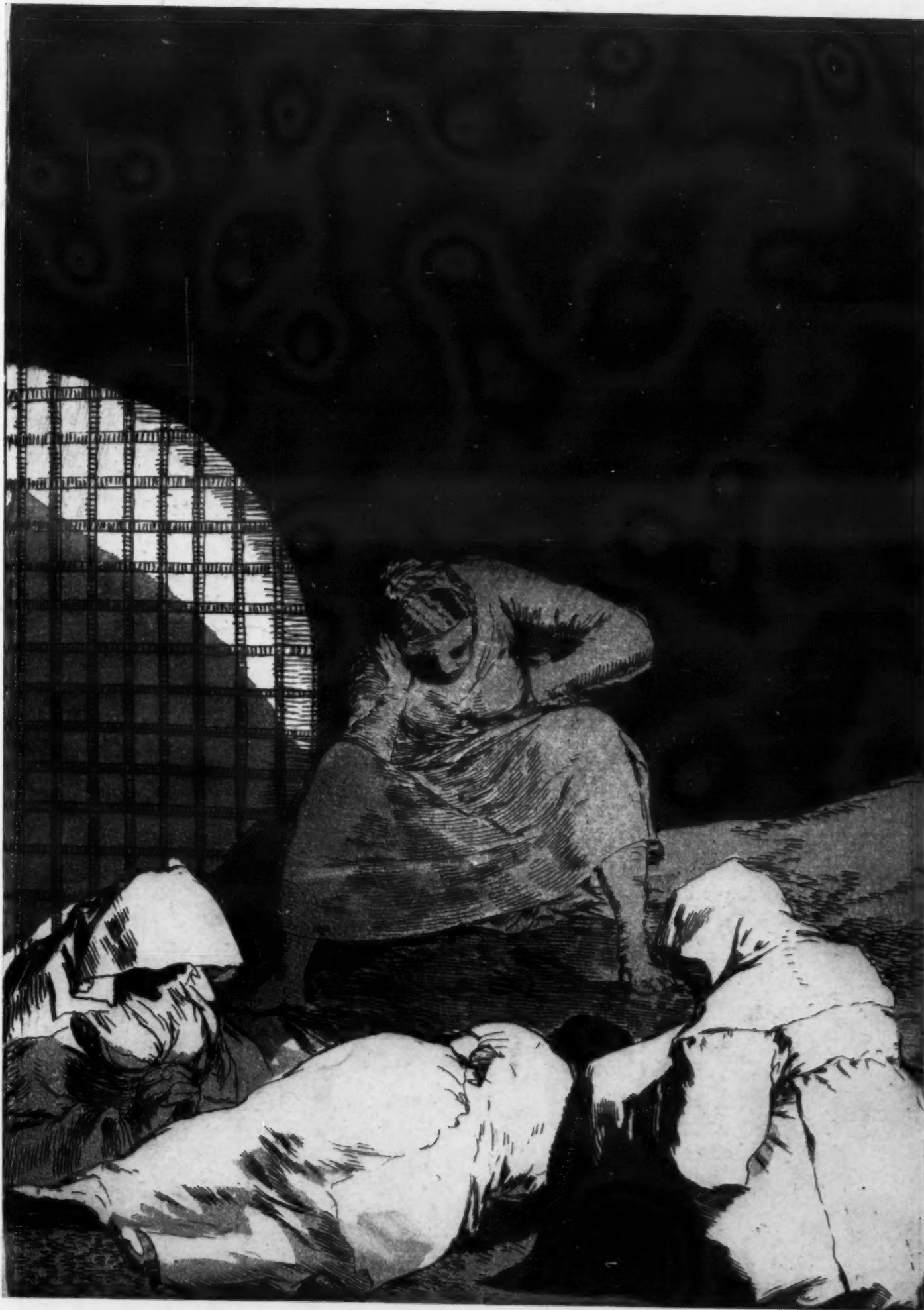


PRICE
25
CENTS

NOV 8 1937
THE ART NEWS

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.



ESTAB
LISHED
1902

OCTOBER 30, 1937 ✦ THE TIMELINESS
OF GOYA'S ETCHINGS ✦ INDUS VALLEY
DISCOVERIES ✦ WPA MARCHES ON

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES · INC

Public Sale November 11, 12 and 13 at 2 P. M.

THE THEODORE OFFERMAN COLLECTION
EUROPEAN ARMS & ARMOR
of the XV-XVIII Century

*Together with GOTHIC & RENAISSANCE WORKS OF ART & FURNITURE
THE PROPERTY OF MRS THEODORE OFFERMAN*

THE important collection of European arms and armor formed by the late Theodore Offerman, sold by order of The National City Bank of New York, executor of his estate.

Outstanding examples: complete suit of Maximilian armor and the 17th century half armor of a Papal Guard officer; Italian 15th and 16th century barbutes and morions and an Augsburg tilting helmet probably by Pef-fenhauser; German 16th century two-handed swords, rapiers with blades by Pietro Caino and other celebrated smiths, and French 18th century court swords; two 17th century left-handed daggers and an English kidney dagger of about 1600; Scottish snaphaunce pistol dated 1662 with lock on the *left* and an English flint-lock pistol with the heraldic arms of

the Duke of Gloucester, son of George III; state halberds and partisans etched with the heraldic devices of illustrious persons.

Gothic and Renaissance art belonging to Mrs Theodore Offerman and sold by her order, including a fine group of sculptures, notably a marble Virgin and Child, Franco-Flemish 15th century, and a finely executed limestone Crucifixion group, French 14th century. Wood carvings, bronze crucifixes, beautiful textiles, French Gothic and Brussels Renaissance tapestries, paintings, carved oak and walnut furniture. Ship models including three important British examples, namely, an admiralty model of a second-rate man of war, a ship-builder's model of a frigate, and a model of the "Triumph."

ILLUSTRATED CATALOGUE ONE DOLLAR

Exhibition Daily from Saturday, November 6 • Weekdays 9 to 6 and Sunday 2 to 5

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.

30 East 57th Street, New York

HIRAM H. PARKE, *President*

OTTO BERNET, *Vice-President*

ARTHUR SWANN, *2nd Vice-President*



BY APPOINTMENT

FRANK PARTRIDGE INC.

Cordially invites you to view an

EXHIBITION of ANTIQUE ENGLISH FURNITURE

Opening November 1st

Under the patronage of
MRS. MYRON C. TAYLOR

For the Benefit of
THE UNITED HOSPITAL CAMPAIGN FUND

6 WEST 56th STREET, NEW YORK

WILDENSTEIN & COMPANY INC.

Distinguished
 OLD and MODERN PAINTINGS
 WORKS OF ART
 TAPESTRIES
 XVIII CENTURY FRENCH FURNITURE

19 EAST 64th STREET, NEW YORK

147 New Bond Street, London, W.1.

57 Rue La Boetie, Paris

INGRES TO FORAIN

A CENTURY OF LITHOGRAPHS

(1815-1915)

M. KNOEDLER & COMPANY, INC.
 14 EAST 57TH STREET, NEW YORK




THE SPANISH ART GALLERY, Ltd.

GOTHIC AND RENAISSANCE TAPESTRIES
 TEXTILES & FURNITURE

TOMAS HARRIS, Ltd.
 PAINTINGS AND DRAWINGS
 by OLD MASTERS

50 CONDUIT STREET
 LONDON, W.1

Cables: Barmaster, London



GOYA

EXHIBITION OF HIS
ETCHINGS OCTOBER
14 TO NOVEMBER 6

FREDERICK KEPPEL & CO.
71 EAST 57 ST. NEW YORK



By Appointment

SPINK
& SON, LTD.

ESTABLISHED 1772

*The Finest
Works of Art*

5, 6, 7, KING ST.,
ST. JAMES'S, LONDON

Cable Address: SPINK LONDON

THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVI

NUMBER 5

Contents for October 30, 1937

A Khmer Head of a Young King.....	Cover
Goya: <i>Las Rinde el Sueño (They Are Overcome With Sleep)</i> etching from <i>Los Caprichos</i> included in the current exhibition at Messrs. Keppel & Company (see review on page 15).....	Frontispiece 8
Boston's Discoveries in India	9
WPA Art Marches On	Martha Davidson 11
California Museum Metamorphosis.....	Elizabeth Moses 12
A Venetian Statue for Kansas City.....	Paul Gardner 14
New Exhibitions of the Week.....	15
Art Throughout America	17
The Art News of London	20
The Art News of Paris	21
Coming Auctions	23
Exhibitions in New York	25
The Forum of Decorative Arts	26

THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVI. No. 5, October 30, 1937. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS.

The Editor welcomes and is glad to consider Mss. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.

EARLY CHINESE ART

JADES

BRONZES

PAINTINGS

SCULPTURE



YAMANAKA & CO.
INC.

680 FIFTH AVENUE
NEW YORK



BY APPOINTMENT

HARMAN & CO. LTD.



BY APPOINTMENT

Jewellers, Goldsmiths, Silversmiths

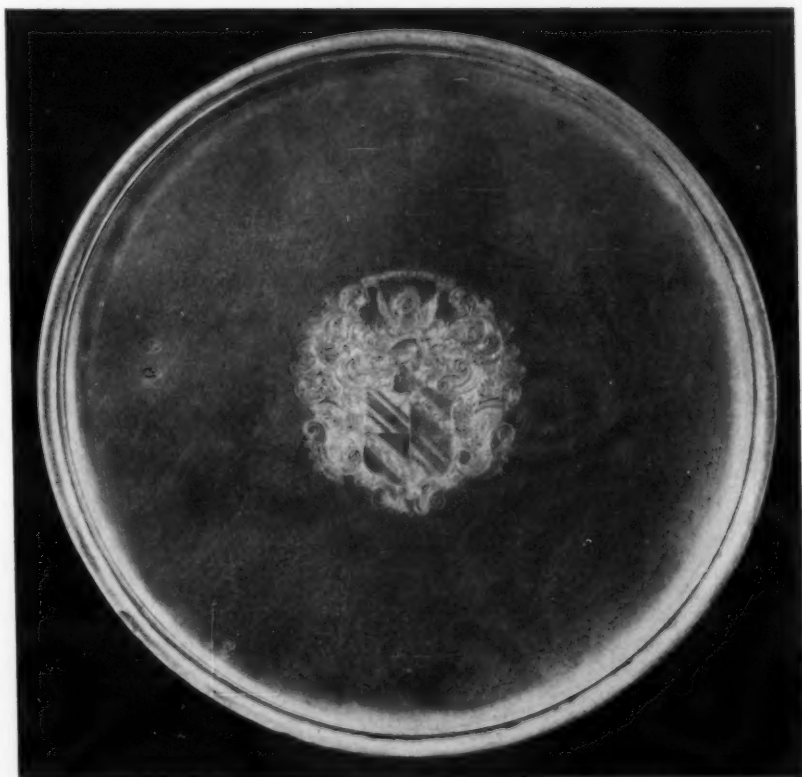
DEALERS IN

ANTIQUE ENGLISH

and

FOREIGN SILVER

177, NEW BOND STREET
LONDON, W. 1



A very fine large plain SILVER WAITER on Foot, measuring 12 $\frac{1}{4}$ inches in diameter and standing 3 $\frac{1}{4}$ inches high. This piece was made in Dublin in the reign of George I, A.D. 1718, and it was one of the pieces exhibited in the "Art Treasures Exhibition 1932."

CABLE ADDRESS: "HARLAMSILV, LONDON."

MAYFAIR, 0137

AUCTION SALE IN PARIS

OBJECTS OF ART AND VERY FINE FURNISHINGS OF THE XVIII CENTURY OLD MASTERS

by or attributed to

G. B. CASTIGLIONE, A. F. DESPORTES,
J. VAN DER HAGEN, P. LELY,
M. J. MIEREVELT, M. WITHOOS

IMPORTANT PICTURE BY
J. M. NATTIER
CHINESE CERAMICS
AND LACQUERS
Sculptures, Clocks, Lighting
Fixtures, Decorative Bronzes

FURNITURE

IN CARVED WOOD AND MASTER CABINET WORK

ORIENTAL AND AUBUSSON CARPETS

FROM THE ESTATE OF THE
PRINCESS AYMONT de FAUCIGNY-LUCINGE
nee CAROLYN FOSTER of PROVIDENCE, R. I.

TO BE SOLD AT PUBLIC AUCTION IN PARIS AT THE
HOTEL DROUOT, Rooms 10 and 11
Wed., November 24, 1937 at 2 P. M.

Auctioneer:

Me ALPH. BELLIER
30 PLACE DE LA MADELAINE, PARIS

EXPERTS:

For the Old Masters: M. Robert LEBEL Graduate of the Louvre School 38 Rue de Penthièvre, Paris	For the Oriental Objects: M. Andre PORTIER Expert of the Civil Court 24 Rue Chauchat, Paris	For the Objects of Art and Furnishings: M. L. H. PROST Expert 6 Rue du Cirque, Paris
--	---	--

PUBLIC EXHIBITION:

Tuesday, November 23, 2 to 6 P. M.

*The Catalogue may be consulted at the offices of The
Art News, 136 East 57th Street, New York City*

The Auctioneer and the Experts can buy in the name
of any person desirous of acquiring but unable to attend
the sale personally.

"CHRISTIE'S"

LONDON, ENGLAND

For over one hundred and fifty years CHRISTIE'S has been world re-
nowned. They have had the privilege of selling, in their Great Rooms,
most of the Famous Collections of Works of Art which have been dis-
persed at auction in England over that period, and their unrivalled ex-
perience is at the disposal of all who may wish to consult them regard-
ing the sale of

ANCIENT & MODERN PICTURES, DRAW-
INGS & ENGRAVINGS, ENGLISH, CONTINEN-
TAL & ORIENTAL PORCELAIN & POTTERY,
TAPESTRY, DECORATIVE FURNITURE,
CARPETS, BRONZES, MINIATURES, SNUFF
BOXES & OBJECTS OF VERTU, SILVER &
JEWELS

The Commission, in the event of a sale being effected, is
SEVEN AND A HALF PER CENT ONLY
and this includes ALL advertising and catalogue expenses.

For BOOKS AND MANUSCRIPTS, COINS
MEDALS, GREEK, ROMAN
AND OTHER ANTIQUITIES AND RELICS

the commission is Twelve and a half per cent

*The particularly moderate commission charged for Sales might well
be borne in mind by those who have not already consulted*

CHRISTIE, MANSON & WOODS

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

From whom full Particulars and Advice can be had on enquiry

Telephone: Whitehall 5056

Cables: "Christiart, Piccy, London"

HUDSON

FORWARDING & SHIPPING CO., INC.

NEW YORK

CUSTOM HOUSE BROKERS

AND FORWARDING AGENTS

Office: 17 State Street

Warehouse: 323 East 38th Street

Cable Address:
"JACBERG"

LONDON

Hudson Forwarding & Shipping Co., Inc.
Messrs. Gander & White
21/24 Cockspur Street, S.W. 1

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE
FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND
IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

GANDER & WHITE

(Formerly with Messrs. Cameron-Smith & Marriott, Ltd.)

**EXPERT ART and GENERAL PACKERS
SHIPPING and PASSENGER AGENTS**

Offices:
NORWAY HOUSE
21-24 COCKSPUR STREET
LONDON, S.W. 1
Telephone: Whitehall 1339

Packing and Storage Warehouses:
ORMOND YARD
GREAT ORMOND STREET
LONDON, W.C. 1
Cables: "Gandite," London

NEW YORK

Gander & White
Hudson Forwarding & Shipping Co., Inc.
17-19 State Street

DURAND-RUEL

12 EAST 57th STREET, NEW YORK

EXHIBITION

CLAUDE MONET

Until November 20th



PARIS: 37 Avenue de Friedland

DUVEEN BROTHERS

PAINTINGS

TAPESTRIES

PORCELAINS

OBJETS d'ART

NEW YORK

PARIS



FROM THE BOSTON MUSEUM'S NEW INDIAN GALLERIES: A KHMER HEAD

This eleventh century Head of a Young King, a magnificent example of Cambodian carving, is one of the many important pieces in the Museum's famous Indo-Chinese collection which the redistribution of the works in the Indian and Further Indian rooms has brought into a prominent place. Among the best of the secretively faced, technically beautiful portrait sculptures from the "lost city" of Angkor-Wat in this country, it has a special interest today because of the recent discovery of another deserted Cambodian temple-city, rich in architecture and sculpture, not far distant from the site of the original discoveries of forty years ago.

E
T
T

of
Inc
bee
and
pre
of
cal
den
ton
rie

is a
of
get
int
son
gu
Ma
tio
me
vi
gro
an
K.

na
ly
ton
in

fro
col
Ev
lit
sh
ies
as
da
In
an
tai
th

Bo
ad
art
be
lat
sic
Bo
Ir
TH
sa
on
th

THE ART NEWS

OCTOBER 30, 1937

BOSTON'S DISCOVERIES IN INDIA

The 3000 B.C. Excavations and a New Permanent Exhibit

TAKING advantage of the unique collection of prehistoric art from the Indus Valley, which has now been placed on permanent exhibition for the first time in the Boston Museum of Fine Arts, the entire collection of the art of India and Further India of the Museum has been redistributed. The galleries have been recently reopened and the collection is now arranged in logical and chronological sequence which assists immeasurably in the appreciation of the development of Indian art and its historical importance, as well as demonstrating anew the astonishing abundance and variety of Indian art in Boston.

The collection of Indian art is a part of the great wealth of Asiatic art brought together in Boston through the interest and generosity of some of the most distinguished benefactors of the Museum. The Indian collection is a monument to the memory of Dr. Ross who so vigorously supported its growth and to the learning and judgment of Dr. Ananda K. Coomaraswamy.

At this time, the interest naturally focusses on the newly acquired mass of prehistoric art, but recently found in the Indus Valley.

This prehistoric art, dating from 3,000 B.C., is the only collection outside of India. Even in England there is little other than a few potsherds and seals. The great cities of the Indus Valley, such as Harappa and Mohenjodaro, were excavated by the Indian Archaeological Survey and all the finds are now retained by local museums and the museums at Delhi.

The good fortune of the Boston Museum to be able to add this group of the earliest art of India—representing the beginnings of Indian art so far as is known—was the result of legislation enacted in 1934 by the Indian Government, permitting outsiders to enter the country. The American expedition, shared by the Boston Museum of Fine Arts and the American School of Indic and Iranian Studies, was the first foreign expedition to excavate here. The site selected was at Chanhudaro, a city which about five thousand years ago arose above the plain of the Indus River and was on a flourishing trade route. This site is eighty miles southeast of the larger city of Mohenjodaro, which for seven years had been

the location of the already famous excavations of the Indian Government.

This initial effort met with brilliant success and brought to the Boston Museum a large and representative collection of the art of the Indus Valley civilization. Fifteen years ago the very existence of these people and their culture was unsuspected but today it is recognized as of greatest importance in the study of prehistory and

related cultures in Egypt, Sumeria, and Persia, as well as for the fullest appreciation of the art of India itself.

The objects which had been allotted to the expedition, after the usual division of finds was made with the Indian Government, have all come to the Boston Museum. The American School of Indic and Iranian Studies is a learned society for the advancement in the United States of such endeavors and was consequently not a recipient of the objects. The surprise and favor with which these finds were received has been well described by Dr. George H. Edgell, Director of the Museum, who said: "The results of the Museum of Fine Arts excavation at Chanhudaro have been gratifying beyond the anticipation of the Director. All felt when the excavation was undertaken that the archaeological results would be extremely important. It was doubtful, however, as to just how important aesthetically the objects would be. They have turned out to be of real aesthetic importance and this opinion is unanimous." A temporary and partial view of the finds was arranged in 1936, but since that time some of the more extraordinary objects have been restored after a

year's work in the laboratories and are on exhibition for the first time.

Among these objects are two splendid jars which were broken in numerous fragments but since practically all the pieces were found, they have been completely restored. Two other examples were shown last year and with those restored this year, the Museum is now exhibiting four of these rare specimens. From among all the sites excavated in the Indus Valley, few such jars have ever been obtained, and as most pottery is partly broken and often so much of it is missing, very few of these examples are now known.



EXHIBITED AT THE MUSEUM OF FINE ARTS, BOSTON

GREAT PAINTED STORAGE JAR FROM CHANHU-DARO, ABOUT 3000 B.C.



EXHIBITED AT THE MUSEUM OF FINE ARTS, BOSTON
XVIII CENTURY RAJPUT SCHOOL PAINTING
OF MILKMAIDS AND DANCING KRISHNA

development of Buddhism and the trend toward other religious beliefs, as well as the changes in Indian sculpture through the centuries, is quickly evident in the chronological arrangement.

The collection is especially rich in early Buddhist reliefs and statues from Mathura and Amaravati. All the Mathura sculpture is carved from a reddish sandstone, while that from Amaravati is of greenish-white marble. Within the district of Mathura, from the first century B.C. to the fifth century A.D., there took place a pronounced transformation in style, from a more realistic or naturalistic mode to a more formalized representation. The early style is shown in the architectural sculpture: richly carved stonework from Buddhist shrines, such as the railing pillar of two *yaksi* or dryads, one holding a lamp, the other peering over a draped hanging and the railing bar with a horseman riding a richly caparisoned horse.

With the famous *yaksi* from the Great Stupa at Sanci which dominates the early sculpture of the Indian Corridor, this collection of early Buddhist art is unrivalled in the United States. Many were acquired by gift or purchase, and the large group of architectural reliefs from the Amaravati stupas were received by gift from the Government of Madras.

In the smaller gallery only a portion of the vast collection of manuscripts and paintings are shown. The high quality of the whole is illustrated by manuscript from western India, one of the earliest known examples of book illustrations on paper, specifically Indian, which has yet been brought to light. There are also many fine Buddhist and Jaina manuscripts. The painting of the Rajput school illustrate popular Indian legends such as Krishna stories in which are seen the graceful drawing of the Chorus of *Gopis* (milkmaids) and Krishna, as well as musical modes as in the *Todi Ragina*. The painting of the Mughal Court in the north, influenced by the art of Persia, is concerned mainly with realistic portraits of the emperors and their courtiers. These manuscripts and paintings form the most important collection of its kind in the whole world.

Sculpture of the later periods in India and Further India is shown in the great stone room of the Indian department in the Museum. One of the finest examples extant is the eight-armed Durga, standing on the bull headed demon which she has slain. As in all purely

While the ancient finds from Chanhu-daro afford fresh interest in the past, the collection of Indian art from the centuries dating from the fifth before the Christian era is no less worthy of attention. The rearrangement of the Boston galleries has resulted in bringing forward in conspicuous positions many great works which have long been in the collection, while other fine examples kept in storage for lack of exhibition space, are now included in the sequence. In this new arrangement, all the sculptures from the same locality are grouped together, thus emphasizing their striking individuality in style, in materials, in the current ideals and religious thought of the community. The

Indian art there is a deeply religious content in this piece.

Deservedly famous for its Cambodian sculpture, the Boston Museum has a large number of heads and reliefs from Angkor and other sites. They fill one side of the large gallery. The head of a young king or deity illustrates the highly disciplined art of Indo-China. The dancing Apsaras is one of the most notable examples in the collection. The art of Java and Siam, generously represented in the gallery, show to what degree the teachings and practice of Buddhism spread from the mainland of India to the islands.

Thus from the utilitarian and beautiful prehistoric art of the third millennium B.C. down to the sculpture, painting, and minor arts of the later periods, the panorama of art in India is unrolled.

Over and above their artistic value, the anthropological importance of the Chanhu-daro finds is of the greatest scientific interest for the additional information they give us on the early inhabitants of the Indus Valley. In these most recent finds are indications of the daily life of this race through the types of domestic animals raised by the inhabitants of Chanhu-daro. Skeleton remains as well as toy animals modeled from clay prove the existence of almost all the types that prevail in India today. From evidence in the diggings it is clear that these people knew and used the humped Indian long-horned bull, the buffalo, a short-horned bull, the sheep, pig, horse, elephant and dog. The discovery of a brick with traces of a dog and cat proves also that this latter animal was known, although previous reports had unanimously noted that "no trace has been found of the cat."

The high degree of civilization attained by this people is evident in an elaborate and accurate system of weights which were in use in the Indus Valley five thousand years ago. These objects were found in some of the former excavations and indicate a flourishing center of trade. Made of stone, they are beautifully finished and polished and were used for weighing more precious objects which would be bartered in small quantity.

The majority of the weights fall into a series which had simple numerical ratios between the units one, two, four, eight, etc., proceeding by decimal sequences above a hundred. However, two exceptional weights of an intermediate size, found by the Indian excavators at Mohenjo-daro, were found to be one-third of ratio eight, an inexplicable intrusion into the otherwise simple sequence. Similar use of thirds was found at Chanhu-daro, including two-thirds of one and two-thirds of thirty-two. From these it became evident that a secondary light weight system was used with this fractional unit (Cont. on page 19)



EXHIBITED AT THE MUSEUM OF FINE ARTS, BOSTON
TWO DRYADS WITH LAMP, FROM MATHURA
I-II CENTURY PILLAR FROM A STAIRWAY

WPA ART MARCHES ON

AT THE beginning of its third year of activity the New York City branch of the WPA Art Project moves into a new and spacious gallery on Fifty-seventh Street, main artery of this great city's art community. Thus another vital step forward is made in the establishment of that necessary relationship between the artist and an interested public in which the government, as the employer of the artist and, presumably under this democracy, as the personification of the public, becomes merely the agent for the people. Throughout the country, in big city and in obscure town, such galleries created by the WPA during the past two years have been developing in their communities an awareness of the activities of their artists. It is not enough to employ the artist. He must have an audience to absorb his work, and the development of an intelligent, receptive, and critical audience is an important panacea, for it is on this informed and active public that the cultural future of America rests.

The educational significance of these regional galleries is greatest, of course, outside of New York where, in many places, the people of this country have never before encountered an original painting or piece of sculpture. Nevertheless even in this city a new opportunity is created whereby the public can both follow the work of younger artists who otherwise would be unable to find their places in commercial galleries, and at the same time can sustain and give support to those veterans who, in appalling numbers, cannot subsist on private patronage.

Last year at the Museum of Modern Art the New Horizons exhibition showed us the wide scope of the Project. More than this it proved, by the great merit of the work it fostered, that government patronage in no way encouraged a relaxation of standards but on the contrary stimulated activity and experimentation. In the catalogue of that exhibition Holger Cahill, national director of the Project, wrote the following: "Under the most difficult circumstances, American artists have shown themselves ready to attack new problems and to make fresh adaptations. They are growing in stature and in power. They have the technique, the discipline, and the impulse to carry American Art to new heights. The question for the future is whether they may continue to maintain that sound relationship with a wide public which has been shown to be essential for a living art. . . ." A favorable answer is embodied in the current showing of watercolors and drawings which is marked by an enterprising spirit of research in techniques and such success in achievement that the public can be promised a thoroughly enjoyable visit.

A holiday gaiety pervades the paintings and those of us who last year commented on the preponderance of subject matter that dealt bitterly, satirically or



EXHIBITED AT THE FEDERAL ART GALLERY
TAMAYO: "PORTRAIT OF LUPE"

Federal Patronage Justifies Itself

BY MARTHA DAVIDSON

humorously with the maladjustments and inequalities of our society are surprised to find instead an urbane people groping in the countryside or in the parks for the idyllic pleasures of bucolic life. The vivid hues afforded by the watercolor and gouache media are particularly well adapted to this subject.

A great dexterity is evinced in the handling of gouache which is growing in popularity, partly because it costs less than oil and partly because its opacity permits overpainting which is not possible in watercolor. Rural scenes by Louis Bosa, Douglas Taylor, Elizabeth Terrell, Arnold Blanch and Stuart Edie have great charm in their brilliant color, harmonious tonal scale, and in their clarity and simplification of natural forms. But these are climaxed by *Spring*, in which Donald Forbes has woven into an exuberant clarion of that season a rich tapestry of color.

Among the watercolorists Zoltan Hecht takes first place for his *House Wreckers*, a composition lively with suggested movement and aglow with the luminosity of the translucent wash. Rufino Tamayo's *Portrait of Lupe*, a brown skinned Mexican adorned with pink, has a noteworthy strength of mass and warmth of color. Richard Sussman in his abbreviated description of Times Square has made commendable use of the rich intensity of his medium while Emil Ganso has used wash to develop the soft tones of brown in his landscape, *Bearsville, New York*.

Many of the artists working in black and white have ingeniously combined different techniques in order to enrich their surfaces. Ink, wash and lithograph have been used by Tamotzu in *Tanks and Tenements*, a scene already made familiar to us by the artist's painting of the same title. A strong ink line serves as a basis for the lithograph and wash which build up a dense atmosphere characteristic of the city streets. Fritz Eichenberg cleverly uses scratchboard in his winsome picture, *Flowers and Cotton*, the white line against the black ground lending a luminosity particularly felicitous in this view of a negro lad and a prissy little miss. Ink and pastel have been combined by Earl Kerkam to render his lyrical portrait of *Norma* while Milton Horn draws a cascade of calligraphic lines in ink to describe his Olympian nude, and Oscar Weissbuch employs pencil to draw

with a fine careful line his version of a *Herring Market*. These are solid works that bring acclaim to the activity of the Federal Art Project.

Hanging in the gallery there are, in addition to the watercolors and drawings, a series of posters which illustrate, by the use of photographs, the progressive steps taken in the various activities, such as graphic arts, conducted by the Project. The camera work, as well as the arrangement in poster form, was done with fine photographic effects, by WPA artists, thus coordinating the activities of the Project.



EXHIBITED AT THE FEDERAL ART GALLERY
BOLD DESIGN IN "HOUSE WRECKERS," A LUMINOUS WATERCOLOR BY ZOLTAN HECHT

California Museum Metamorphosis

The New Reorganization of the DeYoung Collections

BY ELIZABETH MOSES

VISITORS arriving in San Francisco for the first time with preconceived ideas of earthquakes, Chinatown and the Barbary Coast are frequently surprised to find three art museums in this city of seven hundred thousand inhabitants. While the two new museums, the California Palace of the Legion of Honor, which opened in 1926, and the San Francisco Museum of Art, which opened in 1935, might be typical of any American or European city, the physiognomy of the oldest museum, the M. H. de Young Museum in Golden Gate Park, founded in 1894, is distinctly marked by its geographical situation on the Pacific Coast, where the merging of Orient and Occident is noticeable even in the type of its visitors.

Today this institution no longer belongs to the historical past when stuffed giraffes and buffaloes dwelt peacefully beside the Apollo Belvedere, between Alaskan totem-poles, French Rococo commodes and Japanese netsukes.

The first modernizing step to make this primarily an art museum was taken by the former director, Lloyd La Page Rollins, as a result of whose efforts the stuffed animals crossed the park and found their permanent residence in the Academy of Sciences. It was, however, the present director, Dr. Walter Heil, who undertook to reorganize the Museum along modern lines and who, out of a chaos of good and bad, originals and copies, genuine objects and fakes, permanent exhibits and loans, has created an integrated and logical whole.

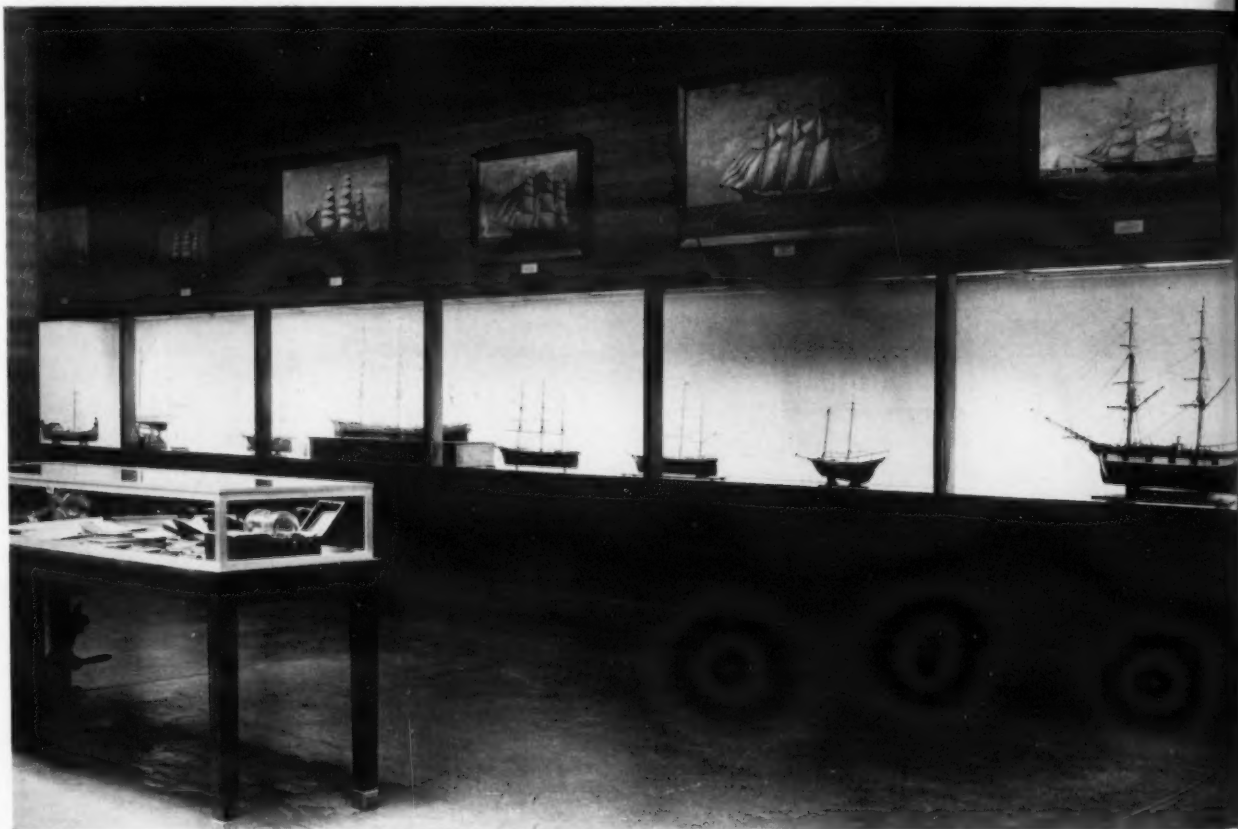
A fortunate coincidence which rendered possible a complete architectural transformation of the interior was the fact that the M. H. de Young Museum was also included on the W. P. A. project which rendered considerable material assistance. The two principal aims of the new organization were clearness of arrangement and variety in the treatment of walls and show cases. The Museum is now divided into four departments: European and Colonial American Art, Art of the Pacific Coast, the Ethnological Department and that devoted to Californiana and to changing exhibits. In addition there are rooms devoted to plaster casts, guns, musical instruments, textiles, a children's room, a library with adjacent print room and several other study rooms.

The central wing was arranged two years ago. Each period, from the classic art of Egypt, Greece and Rome to the French Empire is represented by several rooms which, by paintings, sculpture, furniture and other decorative art objects illustrate its particular style. The art of America and the Colonial epoch is displayed in no less than six rooms, as, in addition to its own collections, the Museum is fortunate in having an exhibit of the American Society of Colonial Dames.

The Ethnological Department was entirely rebuilt with lowered skylights, a hardwood parquet laid over cement floors, a wood covering on the formerly calomined walls and—most important—sliding, built-in show cases especially designed for the objects they were to contain. From the display point of view this wing is the most modern one in the Museum.

The large room devoted to Chinese art has bluish-white plaster walls, while the Japanese rooms have a brown, wood-veneered wall

covering, black woodwork and Honan silk lining the cases, giving a warm color harmony together with an unpretentious ensemble. In the following rooms which are given over to Java, Bali and the South Sea Islands, a definite effort has been made to avoid monotony by limiting the number of objects and only displaying first class examples illustrating important classifications instead of a series of minor variations of type. The latter, however, have been placed in special study rooms where they are accessible to students and specialists. Glass cases have been dispensed with for many of the larger and more striking South Sea objects, which are placed on open platforms or directly on the walls themselves. These rooms are adjacent



EXHIBITED AT THE M. H. DE YOUNG MUSEUM, SAN FRANCISCO

A NOTABLE COLLECTION OF PAINTINGS AND MODELS OF FAMOUS SHIPS SHOWN IN BUILT-IN CASES

to the excellent collections of pre-Columbian, Peruvian and Mexican art and to the last gallery which is devoted to American Indian material.

It is not surprising that the California Wing should be the most popular with the San Franciscans. In the entrance gallery oil paintings, lithographs and engravings illustrate in a striking way the development of this fascinating city from its very beginnings when it consisted of scanty shacks and small wood frame buildings scattered over hills and coast, to the palatial late Victorian mansions built by the Bonanza kings. Contemporary views of smaller California cities and mining camps complete the impression of California's "great moment." In the adjoining rooms one is permitted a glimpse into interiors which show not only the furniture and furnishings of their period, but also admirably reconstitute the atmosphere of the time. Windows, cornices and drapes were salvaged from old houses in the city and surroundings that were being pulled down. Furniture and rugs were contributed by citizens and excellent copies of contemporary wallpapers add to the authenticity of the whole. Classic simplicity nevertheless distinguishes the living and bedrooms from 1850 with their chintz curtains and plain mahogany furniture covered with black horsehair.

Wealthy people of this period had their houses decorated in the

S

ng
In
uth
by
ex-
of
in
pe-
ger
at-
ent



BUILT-IN CAS

xican
ndian

most
paint-
y the
when
scat-
nsions
smaller
on of
mitted
d fur-
atmos-
d from
down.
copies
whole.
d bed-
ogany

in the



EXHIBITED AT THE M. H. DE YOUNG MUSEUM, SAN FRANCISCO

RECORD OF A FORGOTTEN CALIFORNIA ERA: THE NINETEENTH CENTURY BED-SITTING ROOM WITH HORSEHAIR COVERED MAHOGANY FURNITURE

French style, as the music room dated 1865 with its Aubusson carpet, and over-ornate Rococo revival furniture proves. While the late Victorian era has never been considered of sufficient value to justify exhibition in a museum, the importance of this period in California emboldened the organizers of the transformation to add two more rooms in this style. Here the heavy parlor of the seventies, with its woolen drapes and "Renaissance" furniture and the pink and blue lady's boudoir of the eighties provide an entertaining contrast. Psychological insight into the Gay Nineties may be obtained in the picture gallery following the period rooms which includes European and American canvases of great size and, in many cases, of considerable quality.

The collection of costumes, one of the finest in the country, shows the complete development of dresses, hats and accessories worn in this state during the entire nineteenth century. Two rooms with built-in cases gives the impression of looking into shop windows. Above these are hung the most important pioneer portraits of the

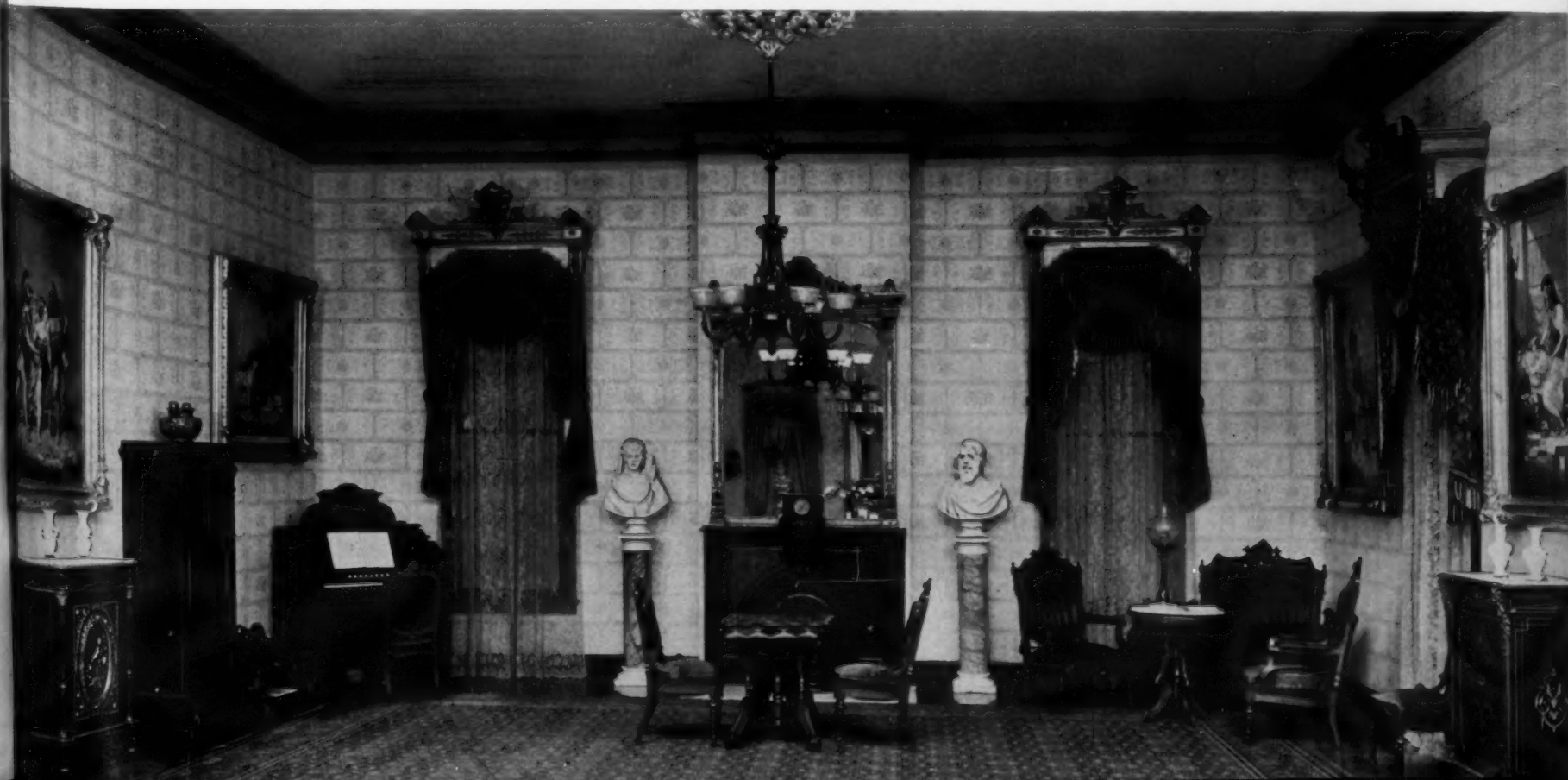
Museum's collection, which are of a special and local interest in the history of the West.

In a famous port like San Francisco whose museums are always crowded with American and foreign sailors a nautical display is of special value. The problem of free standing cases, with the inae-
sthetic effect of looking through a forest that they produce, has been solved by built-in cases arranged in chronological order. A feeling of the open air is induced by the sunlight that streams in through the skylights of this room. The attractions of the magnificent collection of ship models is heightened by a background of the natural pine wood paneling which lines the room and which also set off a series of paintings of famous ships.

Public approbation in connection with the new arrangements may be gauged by the many flattering comments that have been made by private individuals as well as by the praise of a noted museum director who admired the unsuspected quality that had been revealed by this material, for the first time now adequately displayed.

THE RECENTLY POPULARIZED VICTORIAN: A "GOLD RUSH" PARLOR WITH PLUSH CURTAINS, MARBLE BUSTS AND NEO-RENAISSANCE FURNITURE

EXHIBITED AT THE M. H. DE YOUNG MUSEUM, SAN FRANCISCO



A VENETIAN STATUE FOR KANSAS CITY: TIZIANO ASPETTI

BY PAUL GARDNER

SECOND in importance in the field of European sculpture to the signed group by Moschino of *Mars and Venus*, is the latest acquisition of the William Rockhill Nelson Gallery of a figure of *St. John the Baptist* by Tiziano Aspetti (stone, sixty-nine inches high), purchased from the Brummer Gallery. It is fully signed and documented, and as far as is known, is the only monumental sculpture by the artist in America. With the above mentioned Moschino group, it gives the Nelson Gallery two outstanding signed examples of Italian sculpture of the late Renaissance period, a unique distinction in American museums.

Tiziano Aspetti was born in 1565 and usually signed his works "*Titianus de Aspettis pativinus sculptor*," but it is doubtful if he was actually born in Padua, as the records of the town give no mention of his name. He perhaps came originally from some nearby town and spent his youth in Padua. Moschini, in his guide of that city, tells us that Aspetti's mother was the sister of the great painter Titian, but from their dates, it would seem that she was of a second generation, and that the sculptor was the grandnephew of the great Venetian.

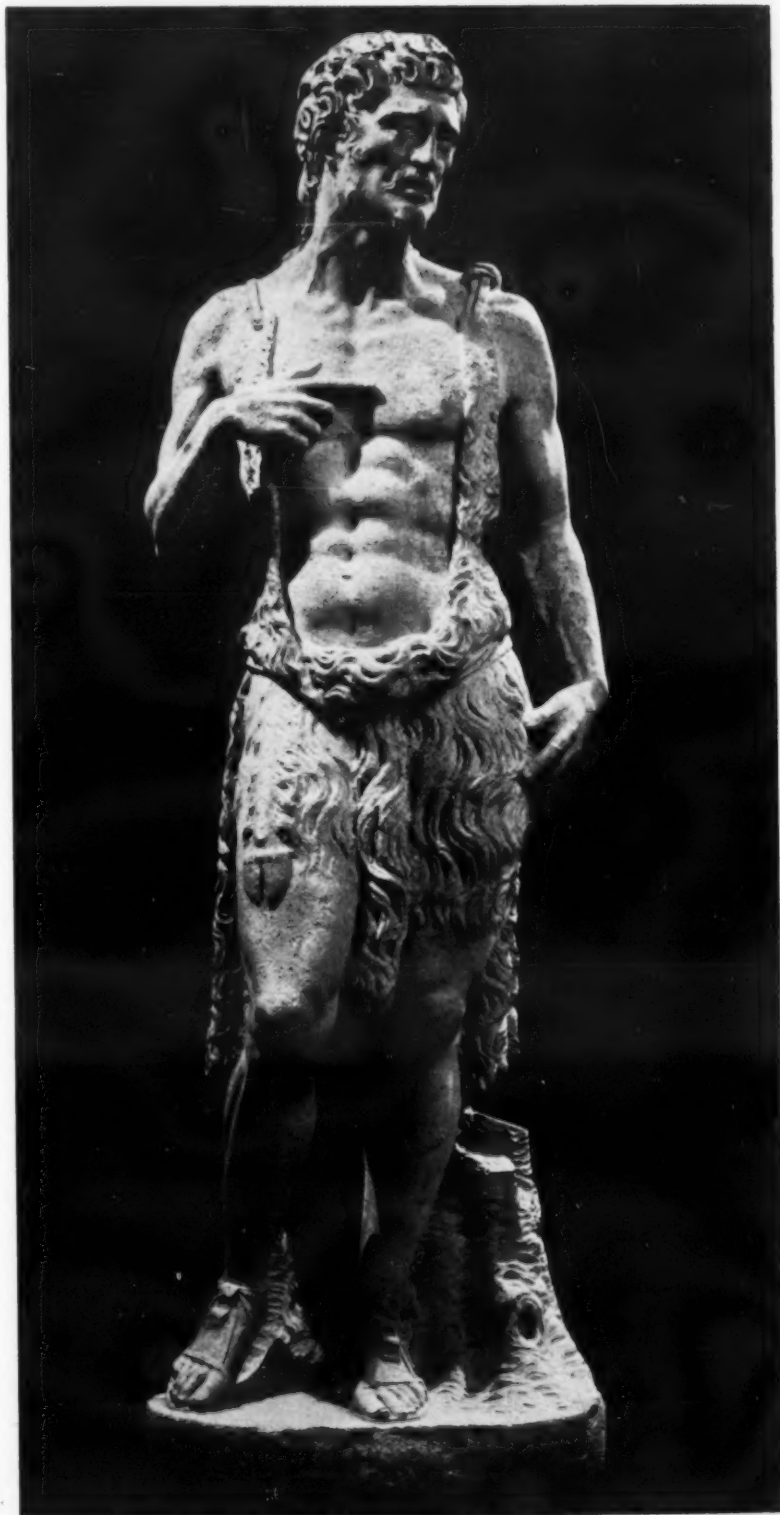
There is again no record of his having studied in Padua, but when he went to Venice as a youth, he must have had some training, as his first work there is dated 1582. It is a colossal figure in marble in the entrance hall of the then new Mint; it bears his signature and from the dryness of the modeling, the mannered pose, we are dealing with a young and slightly hesitant artist.

In Venice he would have come under the influence of the Florentine, Jacopo Sansovino, the greatest sculptor there at this period, but he seems to have been much more strongly influenced by a pupil of Sansovino, Alessandro Vittoria. Born in Trento, Vittoria broke with the cold and classical tradition of his master and his contemporaries and, turning to nature, became the Tintoretto of sculpture. His finest work in Venice is the *Saint Jerome* in the Frari, for which he used Titian's head as a model, and the later work of Aspetti reflects its almost Baroque emotionalism, rather than the classicism of Sansovino's over-refined figures.

Other Venetian works by Aspetti are the two marble figures of slaves in the Sala dell' Anticologgio of the Ducal Palace and the figures of *Hercules* and *Atlas* at the entrance of the Scala d'Oro in the same building. They show the same mannerisms but are less faulty in their proportions and in the handling of the muscles. At about the same time he mastered working in bronze and carried out several figures in this museum for the chapels and façade of San Francesco della Vigna. Far finer than his colossal marbles were his portrait busts of Marcantonio Bragadin, Agostino Barberigo, and Sebastiano Venier, carried out for the guard room of the Council of Ten, and in which we see again a strong influence of Alessandro Vittoria.

His Venetian period lasts until 1590 and the work of these eight years is marked by certain characteristics. There is a tendency for long, narrow faces, low foreheads and a skull that is too small, placed on gigantic shoulders. The hands are not in correct proportion to the feet, the anatomy of the body does not seem to be understood or defined underneath the drapery which is usually treated stiffly. There is little promise of the ability which was to mature when he returned to Padua in 1591.

There can be but one explanation of the great advance that was seen in his work almost at once; a knowledge and study of the sculpture of Donatello which he would have found in the Basilica of Sant' Antonio. The influence is seen first in the reliefs he made in 1591 for the Daniel Altar in the crypt of the Cathedral. The fully-developed artist has not yet emerged, as still some faults can be noted, as the elongation of the bodies in proportion to the heads, the lack of understanding of the articulation of the members, but



RECENTLY ACQUIRED BY THE WILLIAM ROCKHILL NELSON GALLERY, KANSAS CITY
"ST. JOHN THE BAPTIST," SCULPTURE BY TIZIANO ASPETTI

there is a definite improvement over his Venetian work, especially in the disposition of the figures in the composition.

He was immediately successful, perhaps because of his Paduan background, and was commissioned to do half-life sized figures of the four virtues of Christianity for the Basilica which are definitely finer than the bronzes in San Francesco della Vigna. Next he carried out three figures for the altar of the saint himself and his work is marked with a spiritual quality and seems really inspired. Gone is the ineffectual handling of the anatomy and muscles, the body is convincingly portrayed, and an inner emotionalism and spirituality replaces the shallowness of his early work. While in Padua he completed many commissions for private individuals, some of which have found their way into the civic museums of that city and Venice.

He remained in Padua until 1604 when he left for Pisa in the retinue of Monsignor Antonio Grimani, the bishop of Torcello. Here he carried out much work under the patronage of Nobile Berzighelli which included religious and mythological subjects and portraits. He died in Pisa in 1607 in the full bloom of his abilities and was buried in the Carmelite cloisters. His patron caused a monument to be raised with a bust of the sculptor by his pupil Felice Palma.

Aspetti never achieved the artistic stature of his greatest influence, Donatello, but he was far above the average of sixteenth century

(Continued on page 22)

New Exhibitions of the Week

NEW EXPERIMENTS IN FIGURE PAINTING BY LUCILE BLANCH

AN INCREASED interest in figure painting is manifested in Lucile Blanch's work currently exhibited at the Milch Galleries. *The Lowdown*, a detailed description of a city street with its congregation of working class wives and children, is an ambitious canvas of large proportions. A marked advance, felt also in two small portraits, is made in the treatment of mass and also in this, of the definition of space felt between figures. But there is lacking that eloquence which is established by the perfect relationship between figure and figure and the whole never goes beyond the sum of its parts.

Among the landscapes several of which have Florida as their background, only *Roundout* meets the standard set previously by this artist. Less diffuse than some of the others, it has an attractive miniature completeness and admirable atmospheric values, the mountains in the distance fading gently in successive layers of tones. While scenes of the Florida jungle fail to grasp the mystery of vegetative abundance contrasted with the bleakness of decay, Lucile Blanch's ability to recreate atmospheric surroundings is reasserted in *Winter Chores*, an adroit suggestion of cold biting air flavored with the realistic tang of a provincial American setting. M. D.

GOYA'S SPANISH REVOLUTION: A TIMELY EXHIBITION OF ETCHINGS

SPAIN at the turn of the nineteenth century was racked by the tragic forces of foreign invasion and revolution and Goya, as an eye witness of the violent warfare that shook his country and for a brief spell led to French sovereignty, depicted with unequalled mastery, the struggles of a desperate nation. Today, little more than a century later, we turn to his haunting scenes as emblems of a struggle that is old, yet new, and an exhibition of prints by this famous artist comes as the timely offering of Frederick Keppel & Company.

Caricature and satire fill the etchings from *Los Caprichos* which, executed from 1793-98, have almost Rococo lightness and elegance reminiscent of Watteau and suggestive of Mozart, but the stinging satire of *Los Proverbios* and the bitterness of *Los Desastres de la Guerra*, both sets worked around 1810, are expressed in broader and more dramatic terms. Small wonder that the latter group of eighty-two prints was never published during the artist's lifetime. For the force of Goya's concept, coupled with the vigor of his hand, gave such power to his statements it was feared that these prints would stimulate new revolt, and they remained unknown until 1863.

Goya's mastery of the etching technique, used so brilliantly in combination with the mellow, washed effects of aquatint, is only less astounding than his complete and still unmatched command of the lithograph technique only twenty-seven years after its invention. The exhibition includes a rare impression of *El Famoso Americano, Mariano Ceballos*, one of the four lithographs published when the artist was almost eighty years old. There are also selected impressions from the *Tauromaquia*, Goya's magnificent set of etchings reviewing the history of the bullfight, its heroes and famous episodes. M. D.

GREAT PERSONALITIES IN SMALL WORKS

SMALL Pictures by Famous Painters," the current exhibition at the Walker Galleries, has been formed to sub-

stantiate the theory that monumentality is independent of size and, conversely, that diminutive proportions "embody the greatest facets" of an artist's genius, "no matter how unpretentiously." Certain it is that small size does not necessarily militate against grandeur. George Bellows' magnificent *Baseball Game* gives ample evidence of this, for within the confines of sixteen by twenty inches he has painted a green meadow filled with moving forms, a great lowering sky and brown forest, all recreated in the wide space conjured up by the artist's brush.

But it is true also that size *per se* is a fundamental element that composes monumentality and while some painters are able to create the feeling of great size within a small scale, others require ample surface space for their impressive effects. Thus, charming as are Boudin's *The Beach*, with its comparatively vast and colorful sky, and Delacroix's watercolor, *Mers-el Kebir, Côte d'Afrique*, the one remains a miniature in effect and the other gives no hint of the glory that belongs to that artist's large scale work. Nor, indeed, does the little watercolor, *Arab and Horse* by Géricault, reveal the vigorous hand of this artist.

A certain freedom and spontaneity arises from the relationship between a small area and the brush which, as the surface grows smaller, covers a proportionately larger area, and thus fewer and fewer strokes can be employed to model a form. *Mussel Gatherers*, painted by the young Sargent at Cancale, Normandy in 1880, is an example not only of this but of the artist's brilliant, flashing brushwork which not yet had been dedicated to the world of fashion. George Luks' baby in blue and Homer's wood panel, *The Gleaners*, painted in France in 1867 under the influence of the Barbizons, are other examples of dashing brushwork. M. D.

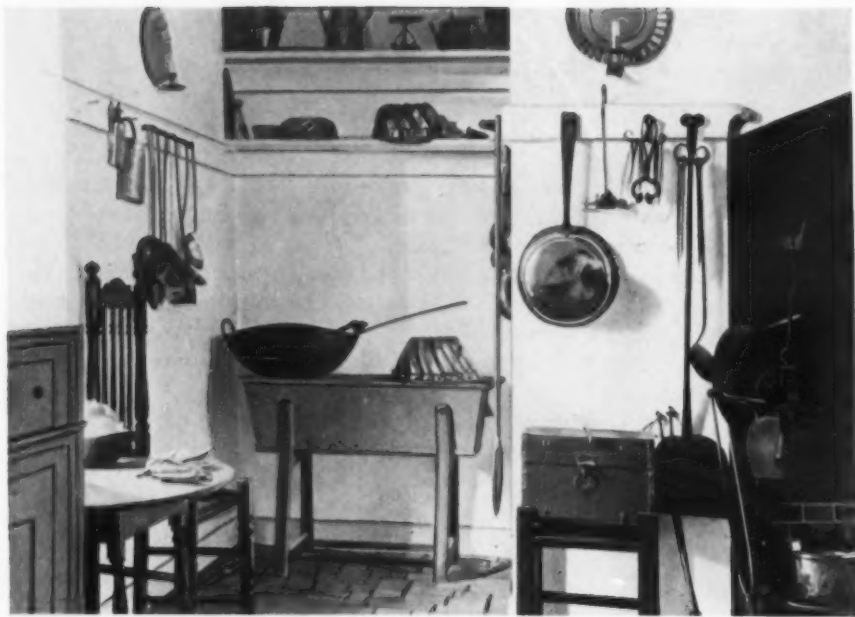
A STIMULATING AUTUMN EXHIBITION OF MAJOR AMERICAN ARTISTS

WITH the younger painters at the Downtown Gallery properly launched for the season, the group one is inclined to think of as the old guard of this gallery now occupies the daylight section with an exhibition of its most recent work. Old they certainly are not, if one thinks of age as the end of growing. A distinct style marks the work of each artist, and is fairly consistently maintained from



EXHIBITED AT THE WALKER GALLERIES

"BASEBALL GAME," A SMALL CANVAS IN WHICH BELLOWS RECREATES VAST SPACE



EXHIBITED AT THE DOWNTOWN GALLERY

"KITCHEN, WILLIAMSBURG, VIRGINIA," OIL B. CHARLES SHEELER

year to year, but it is maturing talent of which one is most aware in this group, and except for their juxtaposition with artists in their early twenties, one would hardly dub such men as Karfiol, Marin, Sheeler and Kuniyoshi members of the older generation.

The Model by Karfiol glows with the concentrated light and warmth with which he endows his painting of figures. Beauty of modeling distinguishes this example which is expressive of the artist's particular contribution to painting. Kuniyoshi's *Toward Village* is again a triumph in richness of color, his landscape seeming to run the gamut of browns and yellows with the infinite gradations of tone in autumn leaves. Marin's *Steamer and Gulls, Maine Coast* attains that infinitely subtle grey of the sea, and conveys his sense of the forces of nature with acute and revealing beauty. Anne Goldthwaite's luminous color vibrates in her *The Midnight Oil*. Niles Spencer's two paintings exhibit a change in point of view from his earlier work, but his old solidity of design and clean line is still outstanding. With Cikovsky, Dorothy Varian, Sheeler, O'Keeffe and Robert Laurent, this is a strong group—old friends who are seldom disappointing.

J. L.

MINNA CITRON, CRITICAL COMMENTATOR OF AMERICAN LIFE

MINNA CITRON, witty chronicler of America caught off guard, culls from her sojourn in Reno, Nevada, spicy scenes for the greater part of her paintings that are now on view at the Midtown Galleries. She has gone into the gambling houses, fastened



EXHIBITED AT THE MIDTOWN GALLERIES

"THE LOOKOUT, WESTERN GAMBLING HOUSE" BY MINNA CITRON

her eye on some telltale posture, gesture or physical index, like a bulbous nose or a copious waistline, and with a lusty humor transcribed them on her canvas. Her critical eye has not even spared herself, for the young woman who, in the background of the *Croupier*, stands jauntily with a cigarette thrust in her mouth, is none other than the artist.

But Minna Citron, whose work is continuously growing in stature, never loses herself in incidentals. How well she selects and simplifies the pattern of her compositions is attested by *The Lookout*, *Western Gambling House* which also demonstrates an accomplished draughtsmanship which is phased by no problems of foreshortening. With tempera as her medium she constructs her form in a network of fine lines, but at the same time does not neglect to satisfy the tactile demands of her surface. *Dress Circle*, *Carnegie Hall* signifies in its resonant colors the artist's departure towards lustier hues which indeed strike a more vibrant harmony with her narratives.

M. D.

GREATER AMERICA IN THE DRAWINGS OF THOMAS BENTON

DRAWINGS by Thomas Benton, eighty-eight in number, are being shown by the Associated American Artists, and with them as a sort of corollary to the Benton theorem are two rooms of paintings and drawings by Missouri artists sponsored by Mr. and Mrs. Benton. One has heard before that New York is not America, but it is reaffirmed by such a show as this, and with resounding clamor. The Benton drawings were done as illustrations for his new book, *An Artist in America*, and with the zest for new places which he had established by the age of eight, Benton has looked at and captured the spirit of camp meetings, life on the river and backwoods hotels, accessible in his childhood only by highwheeled buggies, buckboard and stage, and over muddy roads. Half a dozen of the southern and southwestern states are represented, not excepting his native Missouri. So much vigor and insight have gone into these drawings that they seem to raise their own characteristic din, obliterating for a moment the roar of city traffic. Only it is the sound of *Oyster House Music*, *Steamboat Landing*, *Honky Tonk* and *Hallelujabin*.

Among the Missouri artists James Fitzgerald stands out particularly, because of his embodiment of the spiritual values of a magnificent old Model T. It is called *We Travelled Missouri*, and might well stand as a symbol of the indomitability of the region, as well as the automobile. Lawrence Adams' *Missouri Farmer*, is curiously related in feeling, with its portrayal of stubbornness and rough-and-ready common sense. Quite different is De Martelly's *Economic Discussion*, a smoothly painted caricature, with considerable satirical power. *Border Wars* by Frederick Shane, enamel-like in color and style is an example of the wideness of range in the painting of this group. Half a dozen other young painters contribute to a show of more than usual strength and originality.

J. L.

THEODORE LUX SHOWS A ROMANTIC ASPECT OF THE SEA

THE Nierendorf Gallery, in its present show, introduces to the American public the work of Theodore Lux, a young American born in Germany. The fascination that the sea, with its clipper ships and sailing boats, has for this artist is everywhere visible in the small oil paintings and watercolors, as is Lux's maturing ability to reconstruct the geometry of his subject matter into patterns of form and color that are at the same time peculiarly naïve and sophisticated. For Lux has drawn upon the Bauhaus environment of his youth and from the familiar abstractions of Kandinsky and Feininger has built a new form that, though more objectified, is still imaginative, decorative, and, in its rather primitivistic stylization, more akin to many of our early American prints than to the work of the "Blaue Reiter."

Elongated figures standing on the shore look out to sea where a vessel extends its silhouette, with all the complexities of its sails and ropes etched in pristine patterns against the sky. These are romanticized scenes that sensitively express Lux's nostalgia for the sea. The watercolors, especially *Post Wagon*, are less restrained and these, combined with charcoal, also indicate a very promising future for the twenty-

(Continued on page 19)

ART THROUGHOUT AMERICA

CAMBRIDGE: OPENING OF NEW CLASSICAL ROOMS

ON entering the new Classical Rooms recently opened at the Fogg Art Museum, one feels at once that they have been designed for a closer intimacy with each work of art, and for a fuller enjoyment. The Greek sculpture now is given a place apart and is so well spaced that no piece seems to interfere with another. The Egyptian sculpture and the minor arts are grouped in an adjoining room. Wall coverings of quiet color and a restful lighting contribute a more natural setting than that of the usual museum gallery. Above all the arrangement, and at times the choice, of the exhibits has been planned not so much for study as for enjoyment. Such principles are all in line with recent tendencies in the presentation of paintings or of decorative subjects, but their application to a long established classical collection is something of a departure.

In view of all this a prospective visitor may well be curious as to what he will find here. It goes without saying that he will find the splendid *Meleager*, in the style of Scopas and a copy after the great fourth century master, in the position of greatest advantage. In fact its silhouette, seen through the doorway, invites one from a distance. Opposite stands the *Aphrodite*, smaller and in the softer style of the second and third centuries, a contrast mutually effective. No others intrude on



EXHIBITED AT THE FOGG ART MUSEUM
GREEK IV CENTURY B.C. FIGURE OF MELEAGER

this central space. On one wall are two smaller statues, a torso and a so-called Narcissus, and two fine fragments showing a battle of Greeks and Amazons, from a Roman sarcophagus of the third century A.D. In the remaining spaces are grouped several Attic grave reliefs and a number of heads, notably a wrestler, a Grecian matron, and a woman of Palmyra. Against the window is seen the silhouette of a stately urn, the third century lekythos.

In the adjoining room are a selection of the Greek vases, mainly from the important Hoppin Collection. Some of the finest examples are grouped together; the great amphora that was a Panathenaic prize stands alone. But the larger number are set in ever changing variety; contrasting forms, contrasting colors, in red and black and white; a sombre jar of bucchero nero from Italy, archaic pottery from Corinth with strange beasts of semi-Oriental style. Across the room are decorative arts from the Mediterranean lands. Preeminent among these are fine terracotta figures from Tanagra; phials of Roman glass with glowing patina; Tuscan gold earrings and a gold fibula, half buckle, half pin, of almost incredible craftsmanship.

The art of Egypt is suggested by two tomb reliefs in painted limestone and a twelfth dynasty head in red granite, modeled with elegant precision. Graeco-Roman painting is well shown by three portraits of the second and third centuries from the Fayoum in North Africa, of

ALEX. REID & LEFEVRE, LTD.

BOUDIN
CEZANNE
COROT
COURBET
DAUMIER

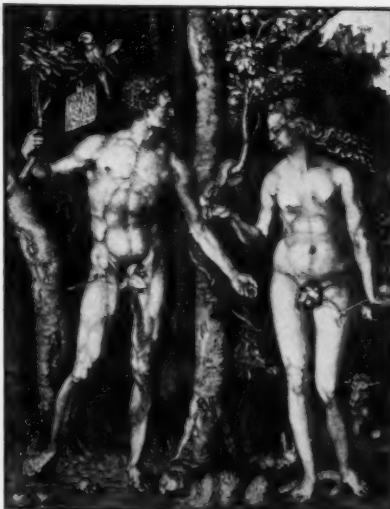
DEGAS
GAUGUIN
LAUTREC
MANET
MONET

PISSARRO
RENOIR
SEURAT
SISLEY
VAN GOGH

LONDON
S.W.1.

1^A, KING STREET, ST. JAMES'S

CABLES:
"DRAWINGS, LONDON"



DÜRER: Adam and Eve

C. G. BOERNER OF LEIPZIG

ANNOUNCES THE PUBLIC SALE OF

FINE OLD MASTER ENGRAVINGS

from the COLLECTION OF KING FREDERIK AUGUST II
of Saxony and from other sources, including

CHOICE ENGRAVINGS BY DÜRER as well as
FINE ETCHINGS BY REMBRANDT.

THE SALE WILL BE HELD ON NOVEMBER 30, 1937 AT LEIPZIG

26 Universitätsstrasse 26

Catalogue 196: Price, One Dollar

BIGNOU

GEORGES F. KELLER, Director

SELECTED FRENCH PAINTINGS

32 EAST 57th STREET

NEW YORK

PARIS
8 Rue La Boetie

PLAZA ART GALLERIES, Inc. 9-13 EAST 59th STREET, NEW YORK

—AT AUCTION—

XVIII CENTURY ENGLISH, FRENCH & ITALIAN FURNITURE

GEORGIAN SILVER, SHEFFIELD PLATE, CHINA,
TAPESTRIES, RUGS, BOOKS, LINENS, ETC.

Contained in the Residence of

SIGMUND ROMBERG

Removed from 895 Park Avenue, New York. With Additions

SALE: Nov. 3rd, 4th, 5th and 6th at 2 P. M.

EXHIBITION SUN., OCT. 31 from 2 to 5 P. M.
And Daily Thereafter Until Sale from 9 A. M. to 6 P. M.
E. P. & W. H. O'REILLY, Auctioneers

HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
677 FIFTH AVENUE

LONDON
35 OLD BOND ST.

vivid personality. Throughout the room there runs a sense of life and activity, a vision of the daily existence of the ancient world that comes with added zest after the reflective pleasure of sculpture.

IN CONNECTION with an announcement of the extension until November 22 of the magnificent exhibition of Persian art now current at the Fogg Art Museum, it should be stated that in the article which appeared in THE ART NEWS of October 23, no mention was made of the most generous lender to the exhibit, Mr. Dikran G. Kelekian, who is the owner of the bronze bull's head of the Achaemenian period reproduced in those pages.

MINNEAPOLIS: GIFT OF AN ADAM URN TO THE INSTITUTE OF ARTS

DURING the past summer a silver tea urn, characteristic in form and decorative detail of the style loosed upon England in the eighteenth century by the brothers Adam, was presented to the Art Institute of Chicago. This is the gift of the Minnesota Branch of the Sons and Daughters of the Pilgrims.

In its shape, but more especially in its ornamentation, the urn embodies the grace and elegance that were the tenets of the Adam



PRESENTED BY THE MINNESOTA BRANCH OF THE SONS AND DAUGHTERS OF THE PILGRIMS
TO THE ART INSTITUTE OF CHICAGO

A SILVER TEA URN OF THE PUREST ADAM TYPE DATED 1774

style. The body, of plain and mat flutings, is decorated with beading about base and shoulder. Below a plain band, with a continuous motif of drapery swags and floral medallions, is a wreathed coat of arms as yet unidentified. Directly beneath is the spout. The floral medallions are repeated on the cover, finished with a small finial, and on the base, which stands upon acanthus scroll feet. The handles are formed of twisted serpents, whose heads join the body of the urn at the shoulder.

Such an urn may well have stood on an Adam table or sideboard, an integral part of the decorative scheme of an Adam interior. For the brothers Adam did not cease their activities with architecture and interiors, but turned their skilled hands to the designing of

(Continued on page 22)

New Exhibitions of the Week

(Continued from page 16)

four-year-old artist the development of whose talent under the diversified influences of American life should be interesting to follow. M. D.

GEORGE BIDDLE: A SOLID PORTRAYER OF AMERICAN LIFE

THE paintings and lithographs on display at the Rehn Galleries constitute the first important exhibition that George Biddle has had in the past four years. A medley of subject matter includes landscapes, portraits, animal paintings and scenes of the Indian dance. For several of these the setting is provided by the environs of Colorado Springs where the artist spent last year teaching.

Among the paintings it is the landscape *Leadville* that best conveys Biddle's ability to awaken the homely scene with his active line, amusing distortion of architectural perspective, and lively color. Animation is added by the introduction of goats, pigs, road signs, and clotheslines. In none of his other paintings is his color so successfully selected. Although *Bull-Dogging* experiments with planimetric areas of tones there is an objectionable lack of coordination between the softer hues of the background and the greater brilliance of the performer's orange blouse and green kerchief. The white bull, modeled with sculptural density, freezes in his contorted position and the promise of action that is made by the fierce expression of his face, remains unfulfilled. Though not thoroughly integrated with the whole, nevertheless there are, in this painting, as in some of the others, passages that win commendation. The best of the portraits, such as those of "Al" Lounsberry and Frankie Loper, ex-slave and faithful servitor of President Jeff Davis, are solidly drawn and individualized in characterization.

Many of the painted subjects are repeated in the prints which enhance the artist's reputation as a skillful lithographer. With the infinite tonal variations made possible by this medium and so well employed here Biddle has produced coloristic effects that, as is witnessed by a comparison between the painting and print called *Fire in the Night*, frequently are more felicitous than his use of color, and the humor of his animal caricatures can best be understood and enjoyed in these lithographs.

M. D.

LOCAL COLOR AND STARK REALISM SEEN BY JOE JONES

THE West furnishes again the scene of most of the paintings by Joe Jones at the A. C. A. Gallery. *Wheat*, *Water Hole* and *Portrait of a Farmer* indicate the field of his interest, but it is the human equation upon which the real significance to the artist turns. His farmer is not the happy, secure individual who tills his fields and harvests his crops. He is the victim of dust storms and droughts, baffled, helpless and uncomprehending of the forces which have wreaked his vengeance upon him. The power to represent the plight of the destitute is his outstanding characteristic, and it reaches its height in the paintings of children. These waifs whom he paints with an intensity and subtle coloring which recall Goya have inspired him to his best work.

An excellent draftsman, Jones recreates his figures with great energy. He has a curious flair for the kind of design which emanates from stray bits of fence wire, and the twisted ends of an old iron bed. One feels that he is experimenting in color in such examples as *American Garden*, a satirical study in a very light key. But there is great vitality in the group of paintings which are now on view, and an emotional power which pervades every canvas in the exhibition.

J. L.

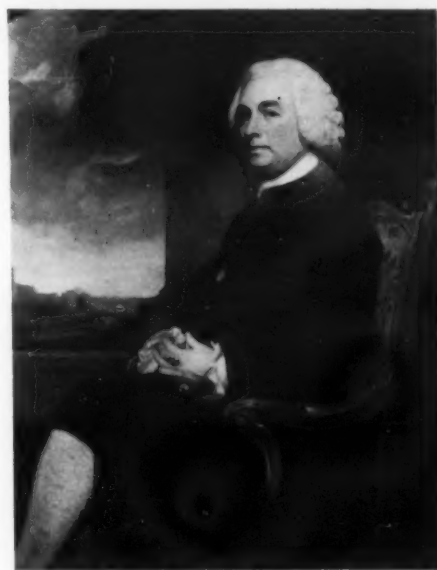
Boston's Discoveries in India

(Continued from page 10)

as part of the major system, indicating a fairly developed general knowledge of mathematics.

The weights themselves are exhibited at the Boston Museum and are objects of interest for their expert workmanship and decorative form. It is thought that the finely finished weights were master weights used to maintain a standard of accuracy.

JOHN LEVY GALLERIES INC.



Portrait of Michael Russell
by GEORGE ROMNEY

Paintings

ONE EAST 57TH STREET
NEW YORK

NEWHOUSE GALLERIES INC.

formerly EHRICH-NEWHOUSE GALLERIES, INC.

Paintings, Watercolors,
Drawings and Drypoints
by

JEAN BOLDINI

Opening November 15th

5 EAST 57TH STREET
NEW YORK

DAVID ZORK COMPANY

ANTIQUE FURNITURE
OBJETS d'ART
TEXTILES

201-207 NORTH MICHIGAN AVE.
CHICAGO

E. & A. SILBERMAN GALLERIES INC.

OLD AND MODERN MASTERS

32 EAST 57th STREET
NEW YORK

SEILERSTAETTE 16
VIENNA

ARTHUR GREATOREX, LTD.

PUBLISHERS OF COLOUR AQUATINTS
BIRD DOGS by R. WARD BINKS
WILDFOWL by WINIFRED AUSTEN, R. I., R. E.
ORIGINAL ETCHINGS & MEZZOTINTS
14, GRAFTON STREET, BOND STREET, LONDON, W. 1.

PIERRE MATISSE

MODERN PAINTINGS • PRIMITIVE ARTS

51 EAST 57th STREET

NEW YORK

THANNHAUSER

NOW

PARIS

Please note address: 35 RUE DE MIROMESNIL (Corner Rue La Boetie)

PAINTINGS AND SCULPTURE
BY AMERICAN ARTISTS
BOYER GALLERIES
69 EAST 57th STREET NEW YORK

The Art News of London

A FAMOUS annual show is that of the Royal Glasgow Institute of the Fine Arts whose seventy-sixth exhibition is currently being held, to remain on view until early December. A marked advance over previous years is indicated in the attempt to present a wider range of pictures through the inclusion of a number of canvases selected from the Paris Salon as well as various loan works from public and private collections. From the National Gallery comes a recent purchase, James Tissot's *The Ball on Shipboard* while the Walker Gallery has contributed Steer's *The Wye at Chepstow*. Comparison with paintings by Sargent, Whistler, Brangwyn and D. Y. Cameron adds interest to the work of native artists on view.

Among the outstanding portraits is that of *The Duke of Montrose as Marquis of Graham*, whose commanding presence in full Highland regalia has been admirably portrayed by the late Harrington Mann. A companion piece to this is William O. Hutchinson's *Sir Charles Fitzroy Maclean of Duart*. One of the largest canvases on view, which also attracts attention for its highly keyed color scheme, is Dame Laura Knight's group, *Lamorna Birch and her Daughters*, while other notable portraits are Sir William Nicholson's superb interpretation of the late Sir James Barrie and a portrait of Robert Burns attributed to Raeburn.

PRINTS and drawings covering three centuries and numbering some fifteen hundred examples constitute the magnificent gift which Lord Wakefield has just made to the Guildhall Art Gallery. The collection, which will ultimately be housed in the Guildhall Library, in addition to its artistic merit, is of the greatest topographical and historical interest, as though many are the work of unidentified artists, these drawings perpetuate incidents all record of which would otherwise be lost. Earliest among these is a pencil sketch by Thomas Wyck, dated 1672 which represents *Old St. Paul's after the Great Fire*, through which the date of the Renaissance additions to this Gothic structure can be established. There is also an opera scene by Rowlandson, two line etchings of London attributed to Pugin, a delicate pencil drawing of a waterfront near Blackfriars by Girtin and an eighteenth century engraving of the General Post Office by Sutton Nichols.

AN EXHIBITION of industrial designs and book decorations by one of England's foremost modern artists, Paul Nash, shows this painter's understanding of the highly individual problems presented in these different fields and also his keen perception of the intrinsic qualities imposed by the medium, which are here carried over into the designs themselves. Specialized treatment may be seen in a wide range of application covering posters, glass, textiles and even color schemes for London buses. Very successful is a wood mural executed in eight different veneers for the Timber Development Association.

THE progress of modern design and the necessity of its adoption by State schools is stressed in an exhibition of the Royal Institute of British Architects, where the newest theories of planning and equipment are demonstrated by about three hundred photographs, diagrams and working models illustrative of the most successful experiments that have been made both at home and in foreign countries in this field. Exhibits tend to express the idea that attractive, functional school buildings are not necessarily more expensive than the old fashioned type, but depend entirely upon the architect's capacity of applying modern principles.

THROUGH gift and purchase the British Museum has recently made considerable additions to its collections. The Department of Oriental Antiquities has been enriched by five sculptured heads from the Buddhist cave temples of T'ien Lung Shan, representative of the most mature phase of Chinese sculpture, and four panels of birds and flowers of the four seasons painted by an artist of the Kano school about 1600. Among the most artistically interesting purchases are a Guercino drawing of a theatrical performance, a rare Ribera study of Prometheus and ten figure sketches by Romney. Pottery and sherds from Sir Aurel Stein's Persian journey, gifts by the King to the Ethnological Department, valuable manuscripts, British antiquities and a collection of Continental royal portraits of special interest to the historian are among further accessions.

The Art News of Paris

UNDER the title of "*Trait d'Union 37*" the Galerie Charpentier is presenting a group of works by regular exhibitors of the annual Salon des Tuileries—an event which the Exposition has this year rendered superfluous. The connecting link between the Salons of '36 and '38, the group as a whole is bound to be disappointing by reason of the proximity of the overwhelming neighboring displays which have absorbed the best efforts of its leaders. However, the importance of providing the remaining artists with an opportunity not only of exhibiting but also of maintaining their contact with the public is obvious, and as such "*Trait d'Union 37*" should be encouraged.

In spite of its reduced proportions and inevitable *lacunae* the show is of considerable merit, though sound painting rather than bold experimentation marks it as one of those inevitable swing-backs which come about every few years as a necessary reaction against the extremist tendencies of the leaders. The result is a greater feeling of maturity than has been seen for some time, together with a general monumentality in these works, harking back to the academism of Renoir, on the one hand, and of Maillol on the other. The exhibition receives solid support from Derain and his followers which contrasts with the freshness of the flower pieces by Lili Steiner—a feeling which is also evident in the early morning scenes of Asaf Hale. Out of the numerous examples which he has submitted the *Landscape* of Jean Janin alone conveys a quality of emotion. Belated reverberations of Van Gogh may be seen in the heavy impasto and furious brush stroke of Nakache, while a beach scene by Räderscheidt makes a dramatic contrast among bucolic subjects.

THE Galerie Carmine, which by presenting works of its members associated itself a few years ago with a movement known under the name of "forces nouvelles," is today giving a one-man show to Nathalie Kraemer, a painter who strikingly illustrates the most advanced tendencies of the group. In flat tones and by extreme simplification of form, canvases by this painter become the synthesis of an idea rather than direct representation. Nevertheless the artist bases her characters upon the living model and, particularly in her heads, succeeds in conveying an acute sense of emotion. The inherent danger of this system, as may be seen in the less successful canvases, is a tendency towards caricature, though Nathalie Kraemer's sober palette, in which reds and browns are the dominant notes, gives a certain gravity which is all the more astonishing to find in a woman.

A RECENT communication from D. Hannema, Director of the Rotterdam Museum announces the accession by gift and purchase of several important new additions to their Dutch and Flemish collections. Outstanding among these is a male portrait by Maerten van Heemskerck which was formerly in the possession of the Earl of Radnor at Longford Castle. It is interesting to note in connection with this that in 1836 the picture was declared by Passavant to be a portrait of Martin Luther by Holbein and that in 1866 it was mistaken for the work of Georg Pencz. Further additions include a *Portrait of Hendrik Goltzius* by Cornelis Ketel and three examples of later Dutch schools consisting of an interior of the Laurentian Church at Alkmaar by Pieter Saenredam, dated 1661; *Die Toilette* by Gerard Dou, the latter a gift of Sir Henry Deterding, and a *Dorffest* by David Teniers the Younger. Both of the last named works were formerly in the Munich Pinakothek.

PHOTOGRAPHS by Max Del at the Galerie du Chasseur d'Images please by their simplicity and directness rather than by those more fantastic improvisations which are increasingly becoming the rule among modern exponents of the camera art. Chiaroscuro and a sense of life and movement are Del's main preoccupations—qualities which he successfully achieves in *Poil de Carotte*, *Retour à la Terre* and *Voiliers*.

PURSUANT to its new policy of popularizing art through a broader dissemination of artistic culture in the provinces, the Louvre, which recently collaborated on the Puvis de Chavannes and Corot celebrations in Lyons, has organized a loan exhibition of eighteenth century Dutch painters, now current at the town of Macon. Well known works which are on view are by Rembrandt, Cuyp, Limbergh, Van Ostade, Berchem and others.

C. T. LOO & CO.

CHINESE ANTIQUES

41 EAST 57th STREET (Fuller Bldg.) NEW YORK

Shanghai

48 Rue de Courcelles, Paris

Peiping

SCHAEFFER GALLERIES

INC.

PAINTINGS

61 EAST 57th STREET, NEW YORK

AMERICAN AGENTS FOR MESSRS. D. KATZ, DIENEN, HOLLAND

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK

53 Grosvenor Street LONDON, W. 1

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme PARIS

Antiques of Distinction

FURNITURE, TAPESTRIES


OLD MASTERS

Kunsthaus MALMEDÉ

33 Sachsenhausen

COLOGNE/Rh.

OLD
ENGLISH
SILVER



• COLLECTIONS •
• INDIVIDUAL PIECES •
• PURCHASED •

ROBERT
ENSKO
INCORPORATED

NEW YORK

ESTABLISHED 1901

H. MICHAEL YAN
INC

*The
Aristocracy
of Rugs*

NEW YORK
515 MADISON AVENUE
PALM BEACH

TONYING
& COMPANY, Inc.

CHINESE
ANTIQUES

5 East 57th Street
NEW YORK

SHANGHAI PEIPING

JACOB HIRSCH
ANTIQUITIES & NUMISMATICS
INC.

30 WEST 54 ST., NEW YORK

NUMISMATICS
WORKS OF ART

EGYPTIAN - GREEK - ROMAN
MEDIAEVAL - RENAISSANCE
PAINTINGS

ARS CLASSICA, S. A., GENEVA (SWISS)
23 Quai du Mont Blanc

J. HIRSCH & CIE, PARIS (FRANCE)
11, Rue Royale

A Venetian Statue for Kansas City

(Continued from page 14)

sculptors. In a way, his was an isolated style. He did not succumb to the tendency for elegance that we see on the part of Sansovino or Campagna, there is none of the slavish and misunderstood copying of Michelangelo that was pursued by men like Bandinelli, but he continued in the path of nature that Donatello had set for him. It is to be regretted that so much of his work in Venice is of his early and immature period, and fortunately European museums contain examples of his developed style which rank him as one of the really important sculptors of Northern Italy of the late sixteenth century.

His *St. John* is one of the finest of his monumental stone pieces which has to date come to light. It is of warm-colored sandstone and over life size, and must come from his late Paduan period when he was strongly under the influence of Donatello. Part of the inscription is effaced, but it must have read: "*Opus Titiani Aspetti F.*", which is similar to one of the façade of San Francesco della Vigna, Venice. It is made in the full round with the back carried to full execution and was doubtless intended for a chapel that contained the baptismal font. It is not known when it left Italy, but was in a private English collection for many years before coming to America.

Aspetti has represented St. John as meditating in the desert, clad in his camel-skin and sandals. He is tall, meagre and haggard from his continued fasting. There is no suggestion of the episode of preaching of the coming of Christ to the multitude, as both the cross and the scroll are missing. The face has an expression of inner questioning, which is heightened by the gesture of the right hand, as though he were in doubt of his fitness to be the precursor of the Savior.

The body is beautifully handled and articulated. The proportions are superb and the modeling of the head, torso, hands and feet is excellent. There is a slight dryness and a conventionalization of the muscles that Aspetti was never able to overcome and it is seen in all his sculpture. The structure of the torso is particularly alive and vital. Throughout the whole, the sculptor has with modification expressed that emaciation which Donatello used so effectively in his saints, in order to express an ideal of wiry energy, purity, and asceticism. The slightly flexed right knee, the *contraposto* which is achieved by swinging the body slightly from the hips and the turned head are indicative of the greater intensity which was introduced by Michelangelo.

The head is a superlative example of modeling. The mass of the hair is treated simply and broadly and it tends to exaggerate the size of the head and to focus one's attention there. The searching expression is aided by the half-closed eyes with their Scopasian treatment of lids, the ridge on the forehead and the partly opened mouth. The neck is massive, and with its strained sinews, is beautifully set on the shoulders. The emotionalism that Aspetti has caught here is far more convincing than earlier representations of the saint by other sculptors.

There are few evidences of borrowing on the part of the sculptor. It is doubtful if he could have seen any of the several Saint Johns of Donatello and there seems no connection. In a way, the costume derives from a figure of the same saint by Sansovino in the Frari, but the borrowing stops there. It is much closer in feeling and pose to the bronze *Hercules* in Vienna by Vittoria, and Aspetti may have been inspired in his conception of the saint by the painting of Titian now in the Accademia at Venice.

The St. John is almost unique in the *oeuvre* of the artist. There is none of the hesitancy of his early work in Venice, it is from the hand of a mature and competent sculptor; nor are there any of the mannerisms of the numerous small bronzes that are attributed to the master, such as those in Vienna and Budapest. Its acquisition by the Nelson Gallery adds a most important example to the growing collection of Renaissance sculpture, an addition which is outstanding in the sincerity of its religious intensity and yet entirely pleasing.

Art Throughout America

(Continued from page 18)

furniture, carpets, silver, and all the countless accessories that went to make up the elegant house of eighteenth century England.

Thanks to the system of hall-marks long in existence in England, Adam silver is easy to identify, and the makers of the Institute's newly-acquired urn have been discovered to be James Young and Orlando Jackson of London.

PARISH-
WATSON

& Co., Inc.

WORKS
OF ART

44 East 57th Street
New York



OBJETS D'ART
from the
IMPERIAL PALACES
OF OLD RUSSIA
On Exhibit

Visitors Cordially Invited

Hammer Galleries, Inc.
682 Fifth Avenue
New York

LOEWI

Period Rooms
Old Furniture
Early Textiles
Antique Rugs

PALAZZO NANI
VENICE, ITALY
San Trovaso 960

L. ALAVOINE & Co.

Interior Decorations
Furniture, Tapestries
Objets d'art

712 FIFTH AVENUE
New York
42 AVENUE KLEBER
Paris

COMING AUCTIONS

Boasberg et al. Tapestries and Paintings

PERIOD furniture, Mortlake and Brussels Renaissance tapestries, fine paintings, fine porcelain table services, Rodin and Remington bronzes, Oriental rugs, and other appointments for interiors will be dispersed at public sale on the afternoons of November 4 to 6 at the American Art Association-Anderson Galleries following exhibition from October 30. The sale comprises property of the estate of the late Emanuel Boasberg, well-known collector and member of the board of directors of the Buffalo Fine Arts Academy, also property from the collection of the late Francis D. Millet, national academician and director of the American Academy at Rome at the time of his death in the *Titanic* disaster, together with property of W. R. Proctor and other owners and estates.

One of the outstanding features of the sale is a rare set of Mortlake tapestries woven about 1690 by Stephen de May after the cartoons of Jerome de Potter in fine wools of unusually rich coloring lavishly highlighted with silk threads. The months of March, April, and May are symbolized with country scenes, the first depicting the



A TERRACOTTA
"PORTRAIT OF
A NOTARY" BY
CAFFIERI

BOASBERG SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

lord of a manor and his lady conversing with gardeners busied with horticultural tasks; the second, which has the crest and mantling of the Russell family, a dairying scene; and the third, a noble youth riding out to hunt with a falcon on his wrist. Other famous sets of the series are at Melbury, Ham House, and Buckingham Palace. An important French allegorical tapestry of the sale dates from the transitional Gothic-Renaissance period, and three Brussels Renaissance examples depict Old Testament and mythological subjects.

The furniture of the sale supplies English and French seventeenth and eighteenth century pieces in great variety, also some Italian examples. Among the principal items are two pairs of Régence carved walnut chairs covered in silk-woven tapestry of the period with episodes from La Fontaine's *Fables* and rich peony designs, respectively; a Chippendale mahogany settee with two interlacing splats contained in the open back, finely carved cresting rail, and claw and ball feet; and a pair of Umbrian sixteenth century state chairs covered in Flemish tapestry. One of the distinguished works of art in the sale is a Caffieri portrait bust of a notary in terracotta. The Rodin bronze group of two angels, called *Les Bénédictiones*, was given by the artist to be sold at the Grand Palais for the benefit of wounded soldiers during the war, and two of Remington's famous equestrian bronzes, *The Rattler* and *The Bronco Buster* are also present. Two important French eighteenth century statuary marble



"Lengthening Shadows"
Companion to "Sunset Glory"

A Masterpiece of Colour

by
Michael Guerma-
cheff, painter to
the late Czar of
Russia

Artist's proof.
Colour facsimile
18½" x 22½"
\$24

At all good Print shops

A FROST & REED "Homelovers' Print"
BRISTOL & LONDON, ENGLAND
Publishers of fine Prints since 1808

THE FINE ART SOCIETY

Established 60 Years

LTD.

DEALERS IN

FINE ETCHINGS by OLD and MODERN MASTERS

148, NEW BOND STREET, LONDON, W.1.

CABLES: FINART, LONDON

When in Holland visit

THE BACHSTITZ GALLERY

THE HAGUE: 11 Surinamestraat

Select Old Masters—Works of Art

GREEK ROMAN RENAISSANCE MEDIAEVAL

MARIE LAURENCIN

Paintings November 1 to 27

FINDLAY GALLERIES

KANSAS CITY
1017 Baltimore

8 East 57th Street, New York

CHICAGO
424 S. Michigan Ave.

LILIENFELD GALLERIES PAINTINGS

21 EAST 57th STREET

NEW YORK

ROSENGART

XIX AND XX CENTURY FRENCH PAINTINGS

HALDENSTRASSE II **LUCERNE** SWITZERLAND

WATERCOLORS AND DRAWINGS
CONSTANTIN GUYS
 To November 6
CARROLL CARSTAIRS
 11 EAST 57th STREET, NEW YORK

BACRI FRERES
 Paintings · Works of Art
 141 BOULEVARD HAUSSMANN
 PARIS

VALENTINE GALLERY
 16 EAST 57 STREET, NEW YORK
MODERN ART

FAMOUS
MODERN ART CENTRE
 IN LEICESTER SQUARE
THE LEICESTER GALLERIES
 LONDON

RALPH M. CHAIT GALLERIES
 CHINESE ART
 600 MADISON AVENUE NEW YORK

FRENCH ART GALLERIES, Inc.
 Modern French Paintings
 51 EAST 57th STREET NEW YORK

S. F. ARAM
 PAINTINGS BY OLD MASTERS
 2 EAST 56th STREET NEW YORK

CHAO MING CHEN
Chinese Antiques
 Established in the United States
 in 1920
 339-341 East 29th St.
 BALTIMORE, MD.

BELLINI
Paintings & Works of Art
 LUNGARNO SODERINI 3
 FLORENCE, ITALY



BOASBERG SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
 ONE OF THREE MORTLAKE TAPESTRIES OF THE MONTHS

and *bronze doré* clocks have sculptured figures attributed to Falconet, the movement of one being by Bertrand and of the other by Deliau. Several paintings by Sir James J. Shannon, R. A., comprise one known as *Babes of the Wood*, a full-length portrait of a lady, and an oval entitled *War: Mistress and Maid* presented by the artist to the Hospital Ship Maine Fund in 1900.

Rarely does one encounter at auction such a choice selection of French and English table porcelains as in the present sale. These include a Chamberlain's Worcester dinner service with old Chelsea pheasant and flower pattern, a Swansea dessert service decorated in a white ribbed ground, and Crown Derby and Coalport services. Fine eighteenth century Sèvres and Oriental Lowestoft porcelain pieces and Chelsea and Walton figures are also of note. A group of silver includes a pair of entrée dishes by Paul Storr and an early American mug by Joseph Hurd of Boston. The rugs of the sale comprise Louis Philippe and Charles X Aubussons, English needlepoint examples, and Orientals including antique and semi-antique weaves.

Furniture & Furnishings of Sigmund Romberg

FRENCH, English and Italian furniture from the apartment of Sigmund Romberg at 895 Park Avenue will be dispersed at public auction at the Plaza Art Galleries on the afternoons of November 3, 4, 5, and 6, following exhibition from October 31.

The furniture included in the sale is English, French and Italian and consists of many important pieces for the dining room, living room and library. Notable in the English group, is an important Regency mahogany breakfront bookcase, a pair of finely carved mahogany Chippendale commodes and a pair of elaborately carved Irish Chippendale window seats.

There are important examples of Crown Derby, Worcester, Minton and Rockingham China in dessert sets, tea and coffee sets and articles of decoration.

The silver comprises many fine examples of the George II and George III periods, many items being suitable for both the collector and the discriminating amateur.

The library mainly embraces fine standard sets among which is a monumental set of Shakespeare. There are some fine colored costume books with original drawings; a first edition of Wagner's *Lohengrin*; beautifully bound first editions of Charles Dickens and two very fine volumes with fore-edge paintings, one being a rare double fore-edge. Linens, rugs and bric-a-brac complete the collection.

PAINTERS AND PERSONALITY

By SAM A. LEWISOHN

This unique interpretation of painting by one of the foremost collectors of modern art shows how the personality and background of famous artists dominate their work. Over 50 stimulating short biographies from El Greco and Rembrandt to Dali and the American moderns give the reader an illuminating insight into each painter's work. 130 full page reproductions, many published for the first time. \$3.75

HARPERS & BROTHERS, 49 E. 33 St., N. Y. C.

JULIUS LOWY

[INC.]

High Grade
Picture Frames

Antiques & Reproductions

RESTORING—REGILDING
RELINING

730 Fifth Avenue, New York

NIERENDORF

21 EAST 57 · NEW YORK

BEGINNING NOVEMBER 12:

CARL
HOFER
NOW: THEODORE LUX

PAUL

REINHARDT
GALLERIES

730 Fifth Ave., New York

THE FIFTEEN GALLERY

37 West 57th Street, New York

CHARLES HOVEY PEPPER

TOP OF THE WORLD

November 1st to 13th inclusive

LIVING ART
OLD AND MODERN

J. B. NEUMANN

509 Madison Avenue, New York

THE ART OF THE LATE
ARNOLD WILTZ

November 1 to 15, 1937

KARL FREUND ARTS, Inc.
50 East 57th Street, New York

BELMONT GALLERIES, Inc.

PAINTINGS BY
OLD MASTERS OF ALL SCHOOLS
MUSEUM EXAMPLES
DECORATIVE WORKS OF ART
26 EAST 55th ST., NEW YORK

RECENT PAINTINGS BY

LUCILE BLANCH

TO NOV. 6

MILCH GALLERIES
108 West 57 St., N.Y.

EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
American Woman's Ass'n, 353 W. 57...	Photographs by Women,	to Nov. 4
Art Students' League, 215 W. 57...	Murals by Members,	Nov. 2-13
Brooklyn Museum,		

Eastern Parkway...	New Rooms; American Impressionists,	to Nov. 28
Columbia University...	Contemporary Russian Architecture,	Nov. 3-Dec. 3
Metropolitan Museum of Art...	Mansfield Collection,	to Nov. 14

	Rugs and Carpets,	to Dec. 1
	Excavations at Nishapur,	to Dec. 12

Museum of Living Art		
100 Washington Square...	Hans Arp: Paintings,	to Nov. 20
Museum of Modern		

Art, 14 W. 49...	William Edmondson: Sculpture,	to Dec. 1
Museum of the		

City of New York...	Berenice Abbott: Photographs,	to Dec. 6
National Arts Club, 15 Gramercy Park...	Books of the Year,	Nov. 4-Dec. 1
New School for Social		

Research, 66 W. 12...	Ann Mantell: Paintings,	to Nov. 11
New York Public Library...	100 Books and Manuscripts,	to Nov. 21

Pen and Brush Club, 16 E. 10...	Paintings by Members,	to Nov. 30
Rockefeller Center		

610 Fifth Ave...	Society of American Etchers: Prints,	Nov. 4-30
Whitney Museum of American		

Art, 10 W. 8...	Contemporary American Ceramics,	to Nov. 7
-----------------	---------------------------------	-----------

* * *

A. C. A., 52 W. 8...	Joe Jones: Paintings,	to Nov. 18
Ackermann, 50 E. 57...	Peter Scott: Paintings,	to Dec. 1

American Place, 509 Madison...	Paintings,	to Dec. 27
Arden, 400 Park...	Angèle Watson: Paintings,	Nov. 4-20

Argent, 42 W. 57...	Anne Colman, Peggy Dodds: Paintings,	Nov. 1-15
Artists, 33 W. 8...	Jennings Tofel: Paintings,	Nov. 2-15

Art Trading, 1 E. 59...	Miniatures,	to Nov. 15
Associated, 420 Madison...	Thomas Benton: Drawings,	to Nov. 6

Babcock, 38 E. 57...	American Paintings,	to Nov. 30
Boyer, 60 E. 57...	Emma Lu Davis,	Nov. 1-20

Brummer, 53 E. 57...	François Pompon: Sculpture,	Nov. 1-Dec. 31
Buchholz, 3 W. 46...	Lehmbruck: Sculpture,	Nov. 1-29

	Modigliani: Drawings,	Nov. 1-29
Carstairs, 11 E. 57...	Constantin Guys: Drawings,	to Nov. 6

Contemporary Arts, 38 W. 57...	Burwash: Paintings,	to Nov. 13
Denby, 333 Fourth Ave...	Edwin Denby: Watercolors,	to Jan. 10

Downtown, 113 W. 13...	John Stenvall: Paintings,	Nov. 2-20
Durand-Ruel, 12 E. 57...	Claude Monet: Paintings,	to Nov. 13

East River, 358 E. 57...	Ben-Zion: Paintings,	Nov. 1-15
Ferargil, 63 E. 57...	Lois Williams: Paintings,	Nov. 1-14

	Martin Gambee: Watercolors,	Nov. 1-15
Fifteen, 37 W. 57...	Charles Hovey Pepper: Paintings,	Nov. 1-13

Findlay, 8 E. 57...	Laurencin: Paintings,	Nov. 1-30
	Sculpture by Nura,	Nov. 1-30

French Art, 51 E. 57...	Modern French Paintings,	to Nov. 15
Freund, 50 E. 57...	Arnold Wiltz: Paintings,	Nov. 1-15

Grand Central, 15 Vanderbilt...	Founder's Exhibition,	to Nov. 18
Grand Central, 1 E. 51...	American Paintings,	to Nov. 15

Harlow, 620 Fifth...	Prints by Twelve Modern Masters,	Nov. 1-Dec. 1
Keppel, 71 E. 57...	Goya: Etchings and Aquatints,	to Nov. 6

Kleemann, 38 E. 57...	Albert Sterner: Paintings,	Nov. 1-30
Knoedler, 14 E. 57...	A Century of Lithographs, 1815-1915,	to Nov. 13

Kraushaar, 730 Fifth...	Charles Prendergast: Paintings,	to Nov. 13
John Levy, 1 E. 57...	Old Masters,	to Dec. 1

Julien Levy, 15 E. 57...	Tchelitchev: Paintings,	Nov. 2-20
Lilienfeld, 21 E. 57...	Old and Modern Masters,	to Dec. 1

Macbeth, 11 E. 57...	Cadwallader Washburn: Paintings,	Nov. 2-15
Midtown, 605 Madison...	Minna Citron: Paintings,	to Nov. 4

Milch, 108 W. 57...	Lucile Blanch: Paintings,	to Nov. 6
Montross, 758 Fifth...	Latta Kingan: Paintings,	Nov. 1-13

Morton, 130 W. 57...	Gregory E. Ivy: Watercolors,	Nov. 1-13
	Madeleine Bowles: Watercolors,	Nov. 1-13

Neumann, 509 Madison...	Max Weber: Paintings,	Nov. 1-27
Newhouse, 5 E. 57...	Berthold Ordner: Wire Sculpture,	to Nov. 15

	Dario Rappaport: Paintings,	to Nov. 15
Nierendorf, 21 E. 57...	Theodore Lux: Paintings,	to Nov. 11

Partridge, 6 W. 56...	English XVIII Century Furniture,	Nov. 1-30
Passedoit, 121 E. 57...	George Morris: Paintings,	Nov. 1-15

Park, 48 E. 50...	Abraham Walkowitz: Drawings,	to Nov. 6
Perls, 32 E. 58...	Modern French Paintings,	Nov. 1-Dec. 1

Progressive, 428 W. 57...	Members: Paintings,	to Nov. 6
Reinhardt, 730 Fifth...	XVIII Century English Painting,	Nov. 1-21

Schaeffer, 61 E. 57...	Old Masters,	to Nov. 9
Sterner, 9 E. 57...	Martha Sawyers: Crayon Drawings,	Nov. 1-15

Studio Guild, 730 Fifth...	Rupert Conrad: Paintings,	to Nov. 6
	Sol Aronson: Paintings,	Nov. 1-13

Uptown, 249 W. End...	Contemporary Paintings,	to Nov. 5
Terrace and Garden, 126 E. 57...	Garden Sculpture,	to Nov. 6

Tricker, 19 W. 57...	Charles Cagle: Paintings,	Nov. 1-13
Sullivan, 460 Park...	Robinson: Watercolors,	to Nov. 6

Walker, 108 E. 57...	"Small Pictures by Famous Painters,"	to Nov. 6
H. D. Walker, 38 E. 57...	Mervin Jules: Paintings,	Nov. 1-20

Westermann, 21 W. 48...	Fassbender: Photographs,	to Nov. 17
Weyhe, 794 Lexington...	Collected Prints and Drawings,	to Nov. 6

PIERO TOZZI

Antique Paintings
Objects of Art

32 EAST 57 STREET, NEW YORK

99 Via Mannelli Florence, Italy

Abstract Paintings and Sculpture

GEORGE L. K. MORRIS

NOVEMBER 1-14

—GALLERY—

Georgette Passedoit

121 EAST 57TH STREET, NEW YORK

PAINTINGS
of the Desert
and the Southwest

LATTA KINGAN

NOVEMBER 1st to 13th

MONTROSS GALLERY

785 Fifth Avenue, New York

NOV. 1-13

PEGGY DODDS

Figures—Pastels

ARGENT GALLERIES

42 West 57th Street, New York

★★★★★★★★★ America's first
All-American Art Gallery... devoted
since 1892 solely to the work of na-
tive artists of note and promise. A
unique service to collectors, whose in-
quiries are invited.

MACBETH GALLERY
11 E. 57th St., New York

Portraits, Flower Paint-
ings and Drawings by

ANGÈLE WATSON

November 4 to 20

ARDEN GALLERY

460 Park Avenue, New York

PAINTINGS and DRAWINGS

BEN-ZION

NOVEMBER 1-15

EAST RIVER GALLERY

358 EAST 57 STREET, NEW YORK

DOWNTOWN GALLERY

FALL EXHIBITION

Recent examples by
Karfiol—Kuniyoshi—Laurent
Marin—O'Keeffe—Sheeler
and Others

113 WEST 13th ST.—NEW YORK

Ferargil Galleries

Frederic Newlin Price

63 East 57 St., New York

THE FORUM OF DECORATIVE ARTS

CAUDLE CUPS of THE LATE SEVENTEENTH CENTURY



Joseph Ward made this porringer, which comes from Ralph Hyman, London, in 1698. Its plain, circular form is decorated with fluting at the bottom; it is nearly 4 inches high.



James Robinson contributes the caudle cup made in the reign of William III. Two-handled cups of this type were used both for wine and also served to hold liquid food.



The caudle cup with circular body and gracefully curving sides was a shape evolved from the loving cup. This one, from Mallett and Sons, London, is dated 1698 and has a cover.



The silver porringer dated 1681 is from Peter Guille. At this time there was a vogue for engraving inspired by the painted decoration on porcelain brought from China.



The James II caudle cup from Wyler Galleries is dated 1688. This type sometimes went by the name of porringer, was used to served soup, and was rarely equipped with a cover.

RALPH HYMAN

SPECIALIST IN
ANTIQUE SILVER
& OLD
SHEFFIELD PLATE

MEMBER BRITISH ANTIQUE
DEALERS ASSOCIATION

OPPOSITE THE BRITISH MUSEUM
63, GREAT RUSSELL STREET
LONDON, W.C.1.

WHOLESALE AND RETAIL

CHURCHILL'S
Old Glass

Egyptian
Venetian
Continental
Old English & Irish
for Collections or for Use

2nd Edition of our Catalogue with
Supplement and 200 illustrations, \$1.25,
Supplement and plates only 25 cents.

Catalogue of Exhibition
"HISTORY IN GLASS"
10/6. Illustrated 21/-.

Arthur Churchill, Ltd.
34 High Street, Marylebone
LONDON



By Appointment

JOHN SPARKS

CHINESE
WORKS
OF ART

128, MOUNT STREET
LONDON, W. 1.

EDWARDS & SONS

(of Regent Street) LTD.
Established 1853

Visitors to London are
invited to call and see
the old Georgian house,
once the home of Wil-
liam Blake, which we
have now taken at 17
South Molton Street.
Here we are offering
fine pieces of old
English furniture at
prices which insure a
quick turnover and
a constantly changing
selection. Enquiries
by mail will receive
our prompt attention.

17 SOUTH MOLTON ST., W. 1

Telephone: Mayfair 7048
Cables: Edwards, London



UMBERTO PINI
S. A.

*PAINTINGS BY IMPORTANT
ITALIAN MASTERS*

19 Via Tornabuoni, Florence, Italy

MARIE HARRIMAN
GALLERY

MODERN PAINTING

61-63 EAST 57th STREET, NEW YORK

**ANTIQUES
OBJECTS of ART**

**MINIATURES—PAGES
OF ANTIPHONARIES**

on parchment, XII—XVI Centuries

Persian Miniatures — Egyptian Art
Furniture — Painted Ceilings
Mechanical Timepieces — Clocks
Sculptures — Bronzes — Stained Glass
Viennese, Dresden, Höchst Porcelains
Various Ceramics — Chinese Porcelains
Old Delft — Silver — Antique Jewelry
Tapestries — Textiles — Arms — Rugs

From the Collection of the Late
M.-ANT. W. M. MENSING

RARE CABINET OBJECTS
from the

Onnes de Nijenrode Collection
taken from the
Chateau de Nijenrode

An Important Collection of
RARE ANTIQUE TEXTILES
of the XV—XVIII Centuries

To be Sold at Auction by
Messrs.

MENSING & FILS
(FREDERIK MULLER & CO.)

at their Galleries:
16-18 N. Doelenstraat, AMSTERDAM
NOVEMBER 23, 24 and 25, 1937

Catalogues illustrated in color and gravure may be obtained
from the Auctioneers or consulted at the offices of
The Art News, 136 East 57th Street, New York

Telegrams: FREMULLER, AMSTERDAM



JAN STEEN

A Jolly Party

FIRMA D. KATZ

BY APPOINTMENT

High-class Dutch Paintings of the 17th Century—Fine Italian and other examples of Early Schools—Finest quality Chinese Porcelains, Delft—Antique Dutch, French and English Furniture

DIEREN, HOLLAND

Twenty minutes from the Railway Station at Arnhem, Holland • Cables: "KATZ, DIEREN"
AMERICAN AGENTS: SCHAEFFER GALLERIES, INC., NEW YORK

PR
2
CEN

PERIODIC
GENERAL
UNIV. OF

ESTA
LISH
190